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# OC WEEKLY

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TAYLOR HAMBY

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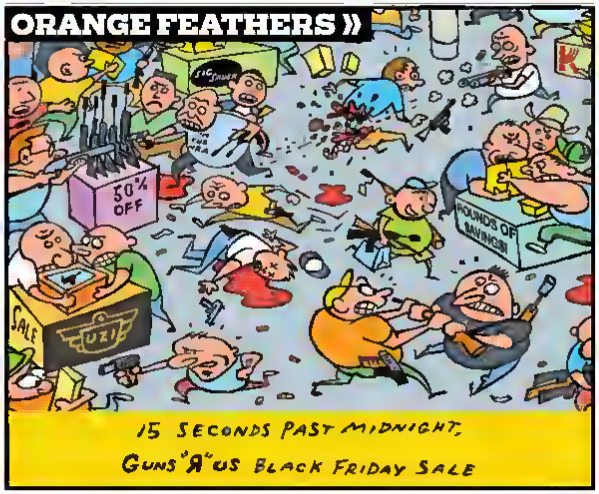


RDR AUL


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RED MEAT
dockside cured barrage
from the secret files of
Max Cannon
What a great dream. I was riffing in the hovercraft with a half-nekkid Marian lady when we got attacked by robot spiders.
Luckily she knew kung fu and fought 'em off. Then we went back to my place, but I couldn't get her metal underpants unlocked.
That's always the problem with them Martian gals.

# Asian Adventures III

## Sheriff Sandra Hutchens fights claims her policies led to jail sex parties and porno productions

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» R. SCOTT MOXLEY

You might recall the case of Ha Duc "Mary" Nguyen, the young woman who smuggled pornography, razors, marijuana, rolling papers, lighters, sex toys, medication, fast food, expensive food, a cellphone and a phone charger to a convicted murderer living inside the Central Men's Jail in Santa Ana. If not, would it jog your memory to know Nguyen and Stephenson Choi Kim, the colorful gangster inmate who attempted to murder an entire table of diners in Cypress but only succeeded in killing one with a handgun, had sexual intercourse and oral copulation more than 30 times in a public reception area? Or that Nguyen used her vagina as a transportation device for some of the contraband and that the duo created an amateur porno movie next to a guard's station, allegedly without detection?

SHERIFF HUTCHENS AND HER CHEERLEADING SQUAD DEPUTIES DON BARNES AND ADAM POWELL

BOB AUL

Like she tried to blame the massive jailhouse informant scandal entirely on a few low-ranking, "rogue" deputies, Sheriff Sandra Hutchens, the reigning master of disasters at the Orange County Sheriff's Department (OCSD), fingered a lone deputy, David Lloyd Cass, as responsible for the embarrassing smuggling/sex debacle. Hutchens made sure District Attorney Tony Rackauckas, her befuddled ethics-tripping law-enforcement colleague, filed four felony charges against Cass stemming from his relationship with Nguyen and Kim, who is serving a life sentence in state prison. Her PR team enticed all seven major Los Angeles-based television-news stations to air the deputy's mugshot after his arrest on bribery charges Cass says Hutchens effectively fired him on the eve of his criminal trial—tellingly before a neutral jury could weigh in.

While it's true the favor-seeking couple gave the deputy professional hockey game tickets, as well as gift cards from Dave & Buster's and In-N-Out Burger, and there was evidence of offered but unused free Vietnamese prostitution services, a 2014 jury found the deputy not guilty of criminal conduct. Even the judge couldn't contain his contempt of the charges, deriding the prosecution as sloppy in post-trial comments. Cass is now in the midst of a two-year, courthouse effort to clear his name and set the record straight.

In a pending wrongful-termination lawsuit county officials have unsuccessfully fought to derail before a trial, the deputy argues a narrative at odds with OCSD's official version. Cass says he performed whistleblower functions before the 2011-12 scandal, repeatedly informing managers that the department's policies on jail visitations were nonsensical and dangerous. For example, he claims OCSD banned male deputies from searching female visitors to the jail. To find a female deputy to perform the function, he'd have to leave his station to locate someone, but the department simultaneously prohibited him from leaving his post. Compounding that conundrum, legal couriers, as Nguyen pretended to be, and the boxes and bags carried by them are off limits from searches, per department policy. Cass also says that regulation allowed Nguyen private, naked time with the killer in the Attorney Bonds visiting section.

"Kim and Nguyen deliberately exploited and abused policies Cass had warned of regarding visitors to inmates by their legal runners," the lawsuit alleges while claiming that instead of heeding his criticism that would have prevented the abuses, department officials sought to cover up them "corruption, bizarre policies, poor training and mismanagement" by shifting blame. "[The department] took action to make [Cass] into a scapegoat for the entire scandal because they believed it was better to ruin his life than to be publicly accountable."

Cass's attorneys say the deputy's life became a nightmare. "[Sheriff's department officials] began subjecting Cass to constant harassment, unfair treatment and lies," his legal claim states. "He was told by his supervisors and co-workers that he should quit. He was subjected to discipline for matters that other deputies were not. He suffered personal insults. He was assigned the worst posts, despite his seniority. He was denied leave and assigned to rotating shifts so that it was impossible to get enough rest. His co-workers and superiors threatened and insinuated they would not protect him from inmate violence or that they might make intentional 'errors,' leaving him vulnerable to inmate violence. He was demoted, which included confiscation of his badge and gun. They spread false rumors about him, that he was incompetent; slept on the job, molested female [jail] visitors, stole from visitors and fellow deputies, was involved in criminal endeavors with inmates, had sexual relationships with visitors and inmates. ... He suffered from fear for his life, his safety and his career."

When the deputy tried to defend himself, OCSD officials removed him from the central jail, put him on administrative leave and placed him under "house arrest" for "almost two years," according to Cass. During that period, he was ordered to remain at home Monday through Friday, from 8 a.m. and 4 p.m. The deputy says that after his arrest, his colleagues callously booked him into the same jail section with inmates he'd once monitored and disciplined.

Though Cass asserts his criminal jury "vindicated" him, his "reputation is forever ruined" by the department's smears. Finding a decent job is difficult. He has struggled with the emotional impact of his experience. His attorneys note OCSD "issued numerous press releases vilifying the deputy before trial and blaming him for everything that had gone wrong, but it did not issue a single press release after the trial." They hope the next jury, a civil one, tries to compensate the 43-year-old Cass for lost wages and humiliation.

But attorney Shannon L. Gustafson with Lynberg & Watkins, the private law firm that specializes in defending California law-enforcement agencies, usually in excessive-force and wrongful-death cases, aggressively mocks Cass's self-depiction as "a vigilant deputy who was victimized by the county in retaliation for alleged whistleblowing" activity. Gustafson, who is collecting dirt on the plaintiff, claims his story suspiciously fails to include specific dates and places where he blew the pre-scandal whistle. She also describes the lawsuit as "an incomprehensible mass of verbiage which [OCSD] frankly has no clue how to decipher."

Despite Gustafson's objections, Superior Court Judge John C. Gastelum this month ordered a May 2018 jury trial.

RSCOTTMOXLEY@OCWEEKLY.COM

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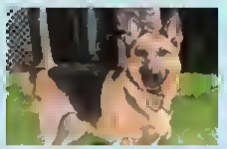
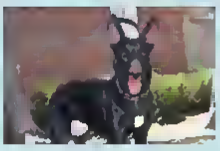


**Ranata**
Age 4-5 years, Female

**Luna**
Age 3 years, Female



**Irena**
Age 2 years, Female

**Gladiator**
Age 4 years, Male

# Cloudy With a Chance of Semen

## Why sick men foul women's consumables

**a clockwork ORANGE**

»MATT COKER

Stevens Millancastro is accused of secretly ejaculating multiple times into a female co-worker's plastic water bottles, smearing semen on her computer mouse and keyboard, and inserting his man juice into her honey jar, by which I mean "her jar of honey" and not "her person."

It's a case filed by the Orange County district attorney's office that had me doing a double take when I read my colleague Gabriel San Román's recent Navel Gazing post, "Man Accused of Jizzing Into Woman's Water Bottles Three Times at Work." My jowl-shaking, Scooby-Doo-styled "Huh!?!" was not spurred by the nasty nature of the allegations, but rather the fact that they were so familiar.

That's because Your Favorite Cracker Jack Wind-up wrote extensively about Michael Kevin Lallana from his Aug. 12, 2010, arrest to his Sept. 14, 2010, not-guilty plea to his Oct. 28, 2010, citation as one of "OC's Scariest People" to his Feb. 22, 2011, trial opening to his Feb. 24, 2011, conviction by jury to his April 22, 2011, sentencing to his Sept. 27, 2012, appeal being heard to his Oct. 31, 2012, appeal loss reported by the DA's office to his Feb. 6, 2013, trip to jail to serve six months behind bars.

The married Fullerton dad and USC graduate's crime? Getting his splooge into a female co-worker's water bottle on two occasions, which were punctuated by the unknowing victim drinking it down both times.

I'd always figured this was a once-in-a-lifetime crime thought up by one sick pup. Then again, it never occurred to me until the recent headlines that jacking off in front of horrified women, squeezing the breasts of a sleeping beauty for a gag photo and exposing your near-retirement-age body to much younger female employees were things.

The idea that Lallana did what he did and Millancastro is accused of doing the same thing left me wondering how common secret spunking actually is. I did not have to look far to find my first example, as the *Weekly*'s own R. Scott Moxley had written a year after Lallana's arrest that a then-31-year-old grocery-store clerk was accused of pulling off the same crime with a female shopper as the victim and Greek yogurt as his cum camouflage.

Six years ago, former *El Jefe de Weekly* Gustavo Arellano wrote about El Monte teacher Mark Berndt, who was convicted of secretly serving his elementary-school students semen. That brings to mind stories from this fall Nate Jackson and I did on state and federal agencies investigating whether handmade flutes distributed to schoolchildren across Orange County and Southern California had been tainted with an unnamed teacher's trouser gravy.

RICHIE REDKMAN

A little more digging revealed a Minnesota judge in 2014 presided over the case of a hardware-store employee who surreptitiously jacked off into a female co-worker's morning coffee for six straight months before she walked in on him over her desk; he quickly scooted away, and she discovered a puddle of love near her trusty mug. Get this: Hizzoner let the man off, ruling there were no laws on that state's books making it illegal to mix man chowder into another's drink.

Ten years before, in North Carolina, an administrative hearing was held for a dentist accused of injecting semen from a syringe into the mouths of six female patients. One victim testified that Dr. John Hall told her he was going to stop her bleeding by putting something in her mouth that would taste funny but that she could swallow it. He got jail time and lost his license to practice dentistry.

In light of all these cases, I looked into the psychology of men who would do such things, which led me to a most unexpected source: my own work. A psychologist told jurors that Lallana suffered from Narcissistic Personality Disorder, displaying a pattern of immature behavior, a need for admiration and passive-aggressive tendencies. During a cross-examination, the female psychologist cited passive-aggressive behavior Lallana displayed while a member of a USC Filipino club and his belief that Asian men are perceived as inferior to Caucasian men in the eyes of Caucasian women. His office co-worker who drank the tainted water is a white lady.

The psychologist had been called by the defense. Lallana's attorneys argued that Narcissistic Personality Disorder coupled with infrequent sex with his wife, her knowledge that he was masturbating at the office and stress from his home facing foreclosure meant he did not commit the battery for sexual gratification, but rather to relieve stress. The jury didn't buy it.

It could be that the other men also were/allegedly are afflicted with Narcissistic Personality Disorder. Or maybe they're into gokkun. Japanese in origin, the sexual act has a man or woman consuming the male batter of one or more men from a drinking receptacle. Gokkun, which has reportedly been featured in as many as 140 hardcore-pornography videos made in America and 200 from Japan, translates roughly as the English word for the sound of swallowing: gulp.

At least those who unwittingly gulped or gokkuned can rest assured that the practice is not harmful so long as the deliveryman is not diseased. Seminal volume is 97 percent water and only 2 percent sperm, which contains fructose, Vitamin C, sodium bicarbonate, magnesium, phosphorus, potassium and, the content that accounts for a somewhat metallic flavor, zinc.

Jizzum is non-fattening but it does pack various proteins, amino acids and enzymes. Some claim it is an urban myth that men can change the flavor based on the food they consume, but, bringing this back to porn, former adult star Annie Sprinkle claims that of the 1,000 men she, uh, tasted, the vegetarians' seed tasted best. So long as they avoided asparagus.

MCOKER@OCWEEKLY.COM

**POLITICAL FOOTBALL**

» STEVE LOWERY

### Washington Redskins (5-6) vs. Dallas Cowboys (5-6)

**Washington update:** Washington's offensive line has struggled this season, ranking in the top 10 for allowing quarterback sacks (31). The team's other offensive line, its nickname, is No. 1 when it comes to being virulently hateful and awful. Some have argued that this somehow makes the nickname racist, seizing on the weak argument that it is an actual racist nickname for Native Americans that one would never actually say to the face of any Native American but is somehow okay to scream while sitting among thousands of like-minded people in a public setting, you know, such as during one of those prewar rallies we learned so much about in high school or at a Larry the Cable Guy show. (Rule of thumb: Whether it's the R-word (Native Americans), N-word (African-Americans) or U-word (model-railroad enthusiasts), if you can't say it to the face of a person denoted by the name without fear of getting the white slapped right off you, it's either racist or, brother, you just really like getting slapped.)

**Dallas update:** The Cowboys are the NFL team of choice for much of Oklahoma, which is also home to Scott Pruitt, the present head of the Environmental Protection Agency (EPA). Now some have said that Pruitt is actually the worst person ever to head the EPA, seizing on the weak argument that just because as Oklahoma Attorney General, he took money from the fossil fuel industry, and just because he sued the EPA 14 times over its regulations, and just because he denies the overwhelming scientific consensus that human activity is a primary contributor to climate change, this somehow means he will be unable to help stem climate change by regulating industries that contribute to it, such as, say, fossil fuels. This is as ridiculous as saying that Washington's nickname is racist because the man who came up with it, George Preston Marshall, was the last owner to integrate his team—under threat from then-Senator Robert Kennedy—and who, upon his death, left money for charitable foundations with the proviso nothing ever be given to any organization that advocated integration.

**Consensus:** Push!

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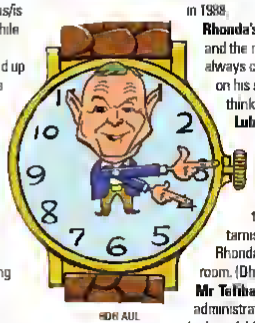
## Code of Dishonor

» MATT COKER

Mentioned in just about every national news story about Representative Dana Rohrabacher (R-Putin's Tickle Chair) and Russia is the fact that the Kremlin found him to be such a valuable intelligence source that they gave him a code name. But none of the media outlets divulged what the Huntington Beach Republican's code name actually was/is. That's where we come in. While we haven't the foggiest clue about what might be dreamed up by vodka-swilling spooks, we can certainly fantasize.....



EDIE AUL

**Vlady's Valet**: because of his longtime admiration of Vladimir Putin, a warm and cozy bond that may have begun after the former KGB officer and future Russian president beat the congressman at arm wrestling in a bar.

**Chicken Mawk**: because he dodged the draft yet still gets warm feelings in his naughty bits about all things military.

**Sun Spot**: because the former House science committee chairman vehemently denies climate change is manmade.

**Dinosaur Fart**: because of his theory aired during a congressional hearing about the *real* source of climate change.

**Nightmarer**: because of his despicable behavior toward DREAMers, including a young DREAM Act supporter he made cry when she visited his D.C. office.

**Uncle Slammed**: because that's his preferred nickname at the *Weekly* thanks to Jack Gould's classic election-night photo of him sporting an Uncle Sam hat and red, glassy eyes.

**Wavy Gravy**: because of his longtime support of loosening the government's grip on potheads—and those red, glassy eyes.

**Dlllie West**: because Dlllie North campaigned for him before his first congressional election in 1988.

**Rhonda's Bottom**: because his wife and the mother of his triplets can always count on him to prop her up on his shoulders. (What did you think it meant?)

**Lube Stain**: because of the huge, mysterious, lubricant-like stain his ex-landlord discovered had seeped through the thick carpet and padding, tarnishing the hardwood floor in Rhonda's former Costa Mesa bedroom. (Oh, that's what.)

**Mr Tehran**: because of his Reagan administration role arming Afghans who later folded in with Islamic terrorists.

**Leni Riefenstahl**: because of his script for a would-be movie that one reader noted "raised a few eyebrows for its oddly positive depiction of Adolf Hitler."

**Space Duster**: because of his calls for more gubment funding to stop asteroids from slamming into Earth.

**Linda Trippy**: because of his suggestion that Bill Clinton's Oval Office blowjob led directly to 9/11.

**GOT DANA WATCH FODDER?**
*Email mcoker@ocweekly.com*

## HeyYou!

» ANONYMOUS

### Everyday Superhero

You are the man dressed in the Superman hoodie, standing outside an apartment complex in the morning. As my daughters and I pass by each weekday morning on our way to school drop-offs, we look for you. We know it doesn't make any sense, but we know the day will be okay when we see Superman. Thank you for being a bright spot in our morning commute, just by being you.

EDIE AUL

**HEY, YOU!** Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley CA 92708, or email us at letters@ocweekly.com.

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# Behind the 8booth

## HOW ANTHONY BOOTH ARMER BECAME ORANGE COUNTY'S MOST BELOVED/REVILED GOPRO DAREDEVIL

**BY JOSH CHESLER**

**PHOTOS BY GREG VIVIANI (@SOLAGLOCAL)**

When Anthony Armer—better known as the formerly anonymous thrill-seeker 8booth—flew through the cold night air after leaping off the top of Laguna Beach's Pacific Edge Hotel late last December, he had a single thought. "I knew that I was fucked," he recalls, "but I knew that I wasn't, like, *death* fucked."

Armer was right. The bandana-clad jumper came just a bit shy of his intended swimming-pool target and instead landed on both of his feet on the concrete deck before intentionally launching himself into the water in an attempt to minimize the damage.

In hindsight, the 29-year-old knows how much worse the injury could've been. Typically, the 6-foot-4-inch Armer turns a bit sideways and tucks his knees into his chest when leaping into a pool, ocean or any other body of water that shouldn't be deep enough to catch his weight. But in the fraction of a second before he hit the ground, 8booth—a nickname derived from Armer's middle name, Booth—knew that his usual safety tactic would lead to a fractured tailbone and likely far worse injuries. Instead, he chose to sacrifice his feet.

» CONTINUED ON PAGE 12

# Behind the 8booth

» FROM PAGE 11

"As soon as I hit the pool, I knew I fucked up, but I was more bummed that I missed the jump than that I was in pain," Armer says. "I got to the edge of the pool, looked down at my feet, and they were just mangled. They looked like they literally got run over by a tractor or some shit, but I didn't really have any pain until I was halfway to the hospital because my adrenaline was just pumping. I knew as soon as I looked at them that I was out for a year, for sure, and I think realizing that then helped me a lot."

As with so many great mistakes before this, Armer's latest misfire wasn't necessarily a physical error but a mental one. Despite never having been to that specific location before, the South County native had convinced himself that he'd mastered the art of jumping into hotel pools after rapidly gaining internet notoriety as an anonymous thrill-seeker over the previous five months—particularly following the public release of his name and face after a stunt-related arrest two months prior. It was only a few days earlier—at a Christmas party, no less—that he soared over what he believed was a much bigger gap, and his thousands of YouTube and Instagram followers appreciated the steady stream of new content. But unlike the vast majority of his now-viral jumps, Armer disobeyed his gut when what started as a late-night scouting visit turned into a live run.

"My ego got up there, and that's when you get fucked," Armer says. "I was just going to scope it out or maybe put cameras up, but I got up there and thought, 'I got this shit.' I felt something weird in my head—and when you have feelings when you're doing shit like this, you have to listen to them—but I went against it. It was bigger than I thought—probably like 28 feet—but it was, like, pitch-black on the roof, and there were pipes everywhere. On one of the run-ups, I just went for it."

Upon arriving at the hospital, it seemed unlikely Armer would ever walk normally again. The adrenaline junkie's feet had been crushed to the point at which bones stuck out in every direction, plenty of doctors might have considered amputation. Instead, the surgeon loaded up what was left of the wounded jumper's feet with metal bars to help them re-form correctly and attempt to salvage his long-term mobility. "I honestly wasn't too concerned about it because I've been through injuries before and I know how things heal," Armer says about the possibility of losing his feet. "This is obviously the gnarliest shit I've been through. I knew I was in for a good one, so I kind of just flipped pages for six months, where it was just [shout] waking up and going to sleep over and over again. I just started without a cane about a month ago, so it's just one step at a time, basically. Next, I'm trying to walk to the toilet and piss in the morning without putting shoes on because it's fucking gnarly walking without shoes on since my feet aren't really re-formed yet."

Shattering his feet wasn't Armer's first major injury—and it likely won't be his last, predicts Kelly Knievel, the son of legendary stuntman Evel Knievel. He has seen more than his fair share of youngsters injure themselves after being inspired by his father. For that reason, he wasn't surprised to hear that Armer almost lost his feet after growing up admiring the fearless late icon. "Young guys, more often than not, have more talent and balls than brains," Knievel says. "My advice would be to get into the stunt business, where he can follow his passion and actually make some money. I know you have to be a little crazy and an attention seeker, but he smart, be a showman, be professional, and understand you better be man enough to accept the consequences when it doesn't go as planned."

For as long as he's been able to walk, Armer has found the most death-defying ways to burn his unending energy. As a child, he was diagnosed with ADHD, and according to his mother, he was always a handful. From filming and performing bike stunts to his unexpected passion for golf, the kid who would go on to become 8booth always found a way to take everything he did to the extreme—even if his body would give out in the process. "Ever since birth, I've always had this wild, crazy need for an outlet," Armer says. "As a kid, I was always riding a bike and doing bike jumps—then I was golfing superhard until I threw my back out. Then I got into downhill skating, and I was going 55-plus [mph] on these hills and just eating shit. I didn't know how to slide, so I'd have to bomb everything without sliding or stopping, and that was tearing me up. I've always just wanted to push it in some way and have someone out there notice."

His initial interest in jumping from rooftops and cliffs came about as a byproduct of his parents' divorce. After their split when he was 7 years old, Armer began spending time with his dad in Newport Beach. It was there that he began daydreaming of leaping from abandoned buildings, during his ride to school, he'd wonder why he'd never seen anyone jump off the cliffs of El Moro in Crystal Cove State Park—a feat that would earn him fame and nearly take his life as an adult.

Throughout his high-school years, his status in the Laguna Beach amateur-stunt community picked up some steam. As Armer explored bigger and more terrifying stunts, his friends and some of South County's other adrenaline seekers took notice. "He was definitely the local legend of the dirt jumps," says Armer's childhood friend Sam. "Everywhere you'd go, you'd hear about this guy Anthooy who would jump off big things. He was the one who was constantly doing bigger things than other people were willing to do."

After graduating from high school, Armer headed to Cal State Chico for a couple of years of partying with a touch of learning. After his sophomore year, it became apparent higher education wasn't meant for him, so he returned to his hometown in an attempt to find a calling among the places and people he loved. Unfortunately, Armer quickly learned that most of his friends had moved on either geographically or into adulthood.

After a brief stint working in the service industry, the life-changing moment Armer was looking for came when he saw an old friend's Facebook post about going to the beach. An avid diver, Armer jumped at the chance to have a beach buddy. When his beach-going companion insisted on making a detour to pick up his GoPro, Armer initially wasn't amused by the delay. As it turns out, the decision to retrieve the camera and the fun the duo had with it that day ended up effectively birthing the first prototypes of 8booth's videos. "He brought the GoPro back to the beach the next day, and I was trying to figure out how I could go diving with it," Armer recalls.

LAUNCHING OFF TABLE ROCK

pole, went diving with it, and then just told him I was taking the GoPro home because I knew that, otherwise, I would never get the footage. Once I saw how sick the footage was underwater, I just became obsessed with it. It was like, 'Fuck putting selfies on Instagram trying to get followers, this is so much sicker.'"

Over the next several months, Armer spent hours perfecting camera angles and seeing which types of stunts made for the best footage. In some ways, the quick Instagram clips he produced were the evolution of the eight-second bike videos he'd created as a kid with an AOL account, but it wasn't until a surfing friend pointed out he could get a true first-person perspective by holding the GoPro in his mouth that things really clicked. "I'd been going to Table Rock [Beach] for, like, three weeks in a row and just staring at this one roof there," Armer says. "It was like I was possessed. I'd been talking about this thing for, like, three years now, and one day, I just went there with the GoPro and turned that shit on. The [first-person point of view] from biting the GoPro was sick because you could angle it with your teeth. I started posting these things on Instagram, and it just blew up."

Although he'd been recording his jumps since 2015, the July 2016 video from Table Rock was the first to truly get 8booth recognition on Instagram. Armer realized if he played his cards right he'd never have to work another day job, so he went to local skate and surf clothing company Gooch Apparel to get a sponsorship and offer to edit a video for them.

Even with brands throwing free merchandise at him and his follower count skyrocketing, Armer couldn't help but feel as if the other shoe was bound to drop. He'd upped both the regularity and intensity of his stunts, and these runs were putting some serious wear and tear on his athletic body. There were only so many times he'd be able to jump before a misstep caught up with him.

Although his career-threatening injury wouldn't happen for five more months, it was just a few weeks after the Table Rock jump that 8booth made waves throughout the internet for narrowly avoiding certain death when living out his childhood dream of leaping almost 100 feet down into the rocky waters of Crystal Cove. "I'd wake up feeling like a train hit me, but I kept doing it every day," Armer says. "I started hitting these pools I'd been looking at forever, and then, one day, I decided I'd hit El Moro. I jumped that thing and literally thought I was going to die—like it said, 'Game Over' in an arcade voice in my head. I was surprised I lived after that, and I didn't know what to do with the footage. I'd never used YouTube before, but I was wounded for, like, two weeks after that, so I posted it on my brand-new YouTube with minimal description, and that shit was at, like, 4,000 views within two or three days."

The GoPro footage—which, as with most 8booth videos, is not for the faint of heart—was quickly picked up by CBS, NBC and a host of other global outlets. Not only did the numerous articles stating how lucky he was to be alive give Armer's Instagram yet another boost, but it also marked the beginning of his YouTube channel, which became his primary way of sharing his fearlessness with the world.

In the coming months, Armer would draw more fans by successfully landing jumps from hotels in Laguna Beach, a Catalina Island cliff, and an eight-story apartment building in Newport Beach—which he chose because it was just taller than 120 feet, the exact height a man told him he'd never survive. While Armer's increased output had him drawing more eyes on social media, it also meant he was getting unwanted attention from the Laguna Beach Police Department.

When calls reporting trespassing

» CONTINUED ON PAGE 14

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# Behind the 8booth

» FROM PAGE 13

jumpers drastically increased, Corporal Cornelius Ashton investigated and eventually had Armer arrested last fall on two counts of both unauthorized entry of a dwelling and trespassing with intent to interfere with business. Aside from the obvious illegality of what 8booth had become known for, he was also beginning to inspire younger daredevils to endanger their own lives. "The big issues with the jumping with Mr. Armer were that it was unsafe, and we were starting to get copycats," Ashton says. "A lot of younger kids were copying Mr. Armer, and we definitely wanted to stop that from happening. We were concerned that he was going to hurt himself one day—and he actually did end up sustaining injuries from his last jump.

"I'm all for inspiring kids, but when you're inspiring them to do something unsafe that could have an impact on their life and their safety, I'm totally against it," Ashton continues. "Seeing these copycats is concerning for us and the community, as well, because you have younger kids who are trespassing on private property and breaking laws to get access to areas where they can jump from high-rises. It's an adrenaline rush, but it's unsafe, and the evidence of that would be just looking at Mr. Armer and what happened to his feet."

The arrest went about as smoothly as it could have early one morning in late October. After months of sneaking around and becoming paranoid of being seen even holding a GoPro, Armer was pretty certain it would happen eventually. "I'm surprised I got away with it as long as I did," Armer says of his arrest. "I got away with it for three months in South Orange County, jumping off roofs illegally with a bandana on. I was just waiting for it, honestly. The whole thing is mind-boggling."

Despite being most famous for the things he's done with the bulk of his face covered by a bandana, anyone who knows the man behind the 8booth moniker could pick his oversized smile out from a crowd, and his light brown hair matches his beachy tan well enough to resemble the most Abercrombie-friendly guy on *Jackass*.

With the help of a pair of red New Balance shoes, Armer's still-healing feet get around this North Laguna back yard without the help of a cane or wheelchair—a pretty significant accomplishment for a guy who faced the possibility of never walking again last winter. "I was crawling for seven months," Armer says. "You start to feel like an animal when you're crawling in front of your family, your friends, your dog, everyone. When you're hungry at night, you can't even get food. It fucking sucked."

BANDANA BANDIT

At this point, some of the biggest hurdles left in Armer's recovery are mental. As a man who loves to go on spontaneous adventures at a moment's notice, it wasn't easy for him to temporarily retire from performing stunts and focus solely on filming and editing videos for others. More than anything, being behind the camera has kept Armer busy and somewhat satisfied while his feet fully heal. "I just don't want to work," Armer says between casual puffs on an e-cigarette. "I don't want to have a boss who tells me what to do. If you're content in your life, that's what matters. Money and all that shit doesn't really matter as long as you're mentally secure and happy."

Though Armer won't be back to his usual insanity for a while longer, he knows he'll never really be able to go back to being a mystery jumper known only as 8booth. After his arrest, injury and related appearance on *Tosh.0*, Armer became too big of a celebrity in certain circles to remain anonymous. "Once they published my name and I showed my face on my YouTube, it was crazy because I couldn't walk across the street without someone yelling my name," Armer says. "It was more fun when I

Armer says "It was more fun when I was hidden and it was all a mystery, but I don't let it get to me. I'm not finished with what I'm doing yet, and I know as soon as I start thinking I'm something, then I'm nothing. Everything you've seen so far is just starter shit."

With the 143,000 people who subscribe to Armer's YouTube channel and his many Instagram followers, the local police department's concerns about copycats have become the new reality. The Laguna legend has seen dozens of similarly nicknamed teenagers reach out to him online with insane jumping videos of their own, as they look to build a social media following or just chase the same rush of adrenaline. Although Armer isn't trying to create copycats—and openly states he has no advice for anyone who wants to follow in his fearless footsteps—two of Orange County's most well-known teenage thrill-seekers confirmed to the *Weekly* that Shooth's videos served as inspiration for their amateur jumping careers.

"All the lifeguards hate me," Armer says and laughs. "There are, like, 10 different groups of young kids who don't even know each other jumping off shit now. Kids from other countries are sending me bandana clips of them jumping off shit. It's crazy. I did not expect the younger kids to get so hyped off my shit."

"He will still always be the original," says Armer's close friend and photographer Greg Viviani. "He's the guy who started it and got known for being the daredevil and cliff jumper in Orange County and Laguna."

Thanks to the inconvenience of being forced to pose for selfies when spotted in public and the constant streams of both love and hate erupting via social media, Armer decided to ditch his phone for three months before recently returning to posting. It's a sign that when he's healthy enough to return with bigger and crazier leaps, the daredevil won't be concerned with how many likes he gets or what the general public thinks of his decision-making abilities. When he first began jumping, he was just a dude with 700 Instagram followers and a passion for getting the best footage of his crazy stunts. "I never did it for the views," Armer says. "People say that all the time on my videos, but really I did it to perfect the camera angles and to see what I was capable of doing. It looked unreal on camera, and that's all I was obsessing on. I just wanted to see how far I could take it.

"I change into a different person when that bandana comes on," Armer continues. "All of those jumps that I did, they were raw first runs—I'd never jumped any of them before. A lot of times I didn't know what I was doing or where I was going, but once you jump it on camera, you don't need to do it again."

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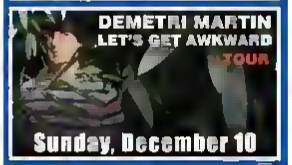

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# *calendar

## fri/12/01

[THEATER]

### A HOLIDAY CLASSIC!

***Santa Claus Conquers the Martians***

Instead of watching those overrated claymation movies, the Maverick Theater offers you the chance to see a live adaptation of a true classic. The theater's spin on the 1964 film *Santa Claus Conquers the Martians* is an interplanetary good time for both Earthling and Martian kids and adults. Whether you grew up watching Voldar's battles against Santa on TV or via the iconic *Mystery Science Theater 3000*, what better way to introduce this amazing yet terrible movie to the next generation than via a local theater troupe?

*Santa Claus Conquers the Martians* at the Maverick Theater, 110 E. Walnut Ave., Fullerton, (714) 526-7070, www.mavericktheater.com. 8 p.m. Through Dec. 23. $15-$25. —JOSH CHESLER

[CONCERT]

### WAVE of the Season

The WAVE Winter Jam

When it comes to describing the annual WAVE Winter Jam, the best thing we can come up with is *star-studded*. Just as they are wont to do on terrestrial radio, the WAVE brings R&B heavyweights to the Honda Center stage to deliver a warm, sonic hug. Blackstreet, Ginuwine, Midnight Star, Club Nouveau, Money B and Young Hump of Digital Underground ("The Humpty Dance"!) will all perform their hits, but the solid queens we most look forward to seeing are En Vogue. In this writer's opinion, En Vogue remains one of the most underrated singing groups of all time, and their live shows always give you something special, vibrant and unforgettable. They'll top off this seasonal spectacular just right.

The WAVE Winter Jam at Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500, www.hondacenter.com. 8 p.m. $35-$85. —AIMEE MURILLO

## sat/12/02

[FOOD & DRINK]

### TEA TIME!

**'Holly Berry' Tea**

Heritage Museum's Victorian Tea Society once again hosts its "Holly Berry" Tea parties. Guests will be immersed in a lavishly decorated home environment at the historic H. Clay Kellogg House, where they will be provided with scones, preserves, Devonshire cream and, of course, a selection of premium teas. While not required, Victorian tea party attire is encouraged. Also, for those interested in a little something extra, a Silver Service ticket to the event grants you access to the house's formal dining area, where you'll enjoy private service as well as champagne. Say, Jeeves! Top me off, would you?

Annual "Holly Berry" Tea at Heritage Museum, 3101 W. Harvard St., Santa Ana, (714) 540-0404, heritagemuseumoc.org. 11 a.m. & 2 p.m. $38-$50. —SCOTT FEINBLATT

[CONCERT]

### Happy KXmas!

KXmas

For the third edition of its KXmas, KX 93.5 Laguna Beach enlists one of rock & roll's all-time greats to get folks ready for the holidays. Throughout the years, Eric Burdon and the Animals have continued to rock, from "House of the Rising Sun" to "We Gotta Get Out of This Place," both of which are among the most iconic songs in music history. With fans ranging from the late Otis Redding to Bruce Springsteen, plus a thunderous live show, the band are sure to keep the Winter Wonderland-themed parties across the park's grounds hopping.

KXmas with Eric Burdon and the Animals at Irvine Bowl Park, 650 Laguna Canyon Rd., Laguna Beach, (949) 494-1145, www.kx935.com/kxmas. 7 p.m. $29-$295. —DANIEL KOHN

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# sun/12/03

[THEATER]

## Sweet Seams

### *Intimate Apparel*

Lynn Nottage's play is loosely based on the life of her own great-grandmother. Early in the 20th century, a young African-American woman named Esther Mills moves to New York to kickstart her career as a seamstress. She is successful and sought after by not only members of the elite, but also the prostitutes who dwell around her small boarding house. As she saves her earnings for her own beauty parlor, she becomes pen pals with a stranger named George Armstrong, who promises the romance Esther is looking for. Audience members are encouraged to bring non-perishable foods—such as canned fruit, bagged rice or whole-grain cereal—to support FRESH Basic Needs Hub, an on-campus food pantry run by UC Irvine's SOAR.

*Intimate Apparel* at Little Theatre, UC Irvine, 4000 Mesa Rd., Irvine, (949) 824-2787, www.arts.uci.edu. 2 p.m. Through Dec. 10. $11–$18. —AIMEE MURILLO

[FAMILY EVENTS]

## Come Chill

### Snow Day

Short of driving two to three hours up to Big Bear, Orange Countians' closest opportunity to have fun in a stereotypical wintery setting is at the Anaheim Indoor Marketplace. More than 25 tons of snow will be transported to the Marketplace grounds for its annual Snow Day, allowing kids and grown-ups to ride a snowy slide, have a snowball fight, make snowmen or snow angels, and frolic on ice. Entertainment, a parade, a crafting village and free hot chocolate round out this chilling event. Don't forget your mittens!

Snow Day at Anaheim Indoor Marketplace, 1440 S. Anaheim Blvd., Anaheim, (714) 999-0888, www.anaheimmarketplace.com. Noon. Free. —AIMEE MURILLO

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# mon/12/04

[CONCERT]

## Joyful Noise

### Metal Monday Noise Night

Got a case of the Mondays? Are you trying to create a rationale for skipping a night of holiday shopping? Come to the historic Doll Hut in Anaheim for Metal Monday Noise Night. This is not metal music of the mainstream variety, so don't expect "Enter Sandman." Rather, the seven local bands on the bill—Hexpressionist, X-Bax, Diclonius, Noise-Doom, Jesus Is Dead, See Through Buildings, Black Cat and phog masheeen—employ elements of black metal, drone and experimental noise. If you've fallen down the Sonic Youth noise hole, this show is just for you.

Metal Monday Noise Night at the Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075, www.facebook.com/worldfamousdh. 7 p.m. Free. 21+. —HEATHER MCCOY

# tue/12/05

[COMEDY]

## Who's On Second?

### Second City Comedy

Hard to imagine what a functional holiday celebration might look like. And who'd want one anyway? Not the legendary Second City comedy troupe, who happily, hilariously send up perhaps our most difficult family tradition with their annual Dysfunctional Holiday Revue. Through satirical song and dance, sketch comedy, and subversive wit, they cheer the cheerless, piss off the cheerful, and inoculate the rest of us against the melancholy and madness of the whole troubling season. For nearly 60 years, the Second City has put the fun, as well as the unction, in dysfunctional, a tradition worth genuine celebration.

Second City Comedy at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 8 p.m. $25. 18+. —ANDREW TONKOVICH

# wed/12/06

[FOOD & DRINK]

## Tamales for Everyone!

### Placentia Tamale Festival

While a small affair, the annual Placentia Tamale Festival boasts some excellent family and musical entertainment, and—let's be real here—not many people turn down the sumptuous, delicious corn husk-wrapped delight that is a tamale. Get your fill here, with armies of *tamaleros* and *-leras* serving batches to hungry and expectant bellies. Mariachi Divas, the Darden Sisters and Grupo Fenix are set to perform, while kids can visit with Santa or witness the Christmas Palm Tree Lighting ceremony. Just remember to purchase enough tamale goodness for your future hungry self. You'll definitely thank yourself the next morning.

Placentia Tamale Festival at Old Town Placentia, 100-200 blocks of Santa Fe St., Placentia, www.placentia.org. 4 p.m. Free admission. —AIMEE MURILLO

[FILM]

## SUCK IT!

### *Straws*

When we look back on some of the modern horrors of our world, one silent monster we've neglected to take control over is attached to our mouths. Whether you know it or not, straws are an insidious threat to the environment, as well as a harmful pollutant to the ocean's waters and wildlife. We would all do better to reduce our disposable-straw usage, but don't take our words for it. Linda Booker's short documentary *Straws* illuminates the long-term, harmful effects straws can have, some activist groups working to relieve some of those effects, and the history of atrewa, shown in helpful animation. After the screening, learn more from a panel discussion with Aquarium Vice President of Operations John Rouse and USC Sea Grant Education Programs Manager Linda Chilton.

MORE ONLINE
OCWEEKLY.COM

*Straws* at Aquarium of the Pacific, 100 Aquarium Way, Long Beach, (562) 590-3100, www.aquariumofthepacific.org 7 p.m. Free with RSVP. —AIMEE MURILLO

# thu/12/07

[DANCE]

## STILL A HIT

### *The Nutcracker*

As with most children's fairy tales, the roots of the *Nutcracker* story creep from a pretty dark cellar. Written in 1816 by E.T.A. Hoffmann, "The Nutcracker and the Mouse King" tells the violent, LSD-styled tale of Marie, a 7-year-old girl who finds herself at the center of a bloody battle between the Nutcracker and the horrifying seven-headed Mouse King, who is avenging the murders of his children and entire family by a human Queen after the Mouse Queen stole all of the fat she was going to make sausages with. Even after Marie presents her parents with legit evidence that the whole nightmare occurred, they totally gaslight her. But, never fear, Marie ends up marrying the Nutcracker-turned-human man at the end, and no, it's not set in Alabama, and yes, the American Ballet Theatre company does it better.

*The Nutcracker* at Segerstrom Hall 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org 7 p.m. Through Dec. 17. $39-$189. —SR DAVIES

[CONCERT]

## Hawaii Connection

### Anuhea

Rylee Anuheake'alaokalokelani Jenkins—better known by her stage name, Anuhea—is a well-known presence in Orange County, with her soft, uplifting voice setting her apart in a contemporary folk-rock scene usually dominated by men. The native Hawaiian and Chapman University graduate is now a chart-topping, award-winning recording artist, and tonight, she performs at the Coach House with fellow Hawaiian artists Paula Fuga and Mahi some of her more memorable songs, as well as newer tracks from her latest album, *Follow Me*.

Anuhea with Paula Fuga and Mahi at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com. 8 p.m. $20 —AIMEE MURILLO


# THE COACH HOUSE

www.thecoachhouse.com

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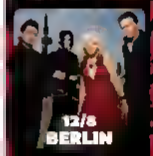
12/7 ANUHEA


12/8 BERLIN

12/9 & 12/10 JONNY LANG

12/15 GARY "NO HO" HOEY

12/22 EDDIE MONEY

12/29 THE BABYS

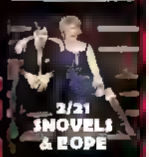
| | |
|---|---|
| 11/30 | TIMOTHY B. SCHMIT |
| 12/2 | QUEEN NATION (QUEEN TRIBUTE) |
| 12/3 | VONDA SHEPARD |
| 12/7 | ANUHEA |
| 12/8 | BERLIN |
| 12/9 | JONNY LANG |
| 12/10 | JONNY LANG |
| 12/15 | GARY HO HO HOEY |
| 12/18 | LED ZEPAGAIN (LED ZEPPELIN TRIBUTE) |
| 12/17 | TOWER OF POWER |
| 12/22 | EDDIE MONEY |
| 12/23 | RAT PACK TRIBUTE CHRISTMAS SHOW |
| 12/27 | ANDREW MCMAHON IN THE WILDERNESS |
| 12/28 | ANDREW MCMAHON IN THE WILDERNESS |
| 12/29 | THE BABYS |
| 12/30 | SUPER DIAMOND (NEIL DIAMOND TRIBUTE) |
| 12/31 | DONAVON FRANKENREITER |
| 1/5 | CODE MONKEY |
| 1/6 | PONCHO SANCHEZ |
| 1/7 | DOUG STARK PRESENTS COMEDY |
| 1/11 | THE SUBDUDES |
| 1/12 | TOMMY CASTRO AND THE PAINKILLERS |
| 1/13 | DESPERADO (EAGLES TRIBUTE) |
| 1/14 | KRIS KRISTOFFERSON |
| 1/15 | LITTLE RIVER BAND |
| 1/20 | GUITAR LEGEND DICK DALE |
| 1/21 | HERMAN'S HERMITS STARRING PETER NOONE |
| 1/23 | MICHAEL NESMITH & FIRST NATIONAL BAND |
| 1/24 | JOHN HIATT & THE GONERS, FEATURING SONNY LANDRETH |
| 1/25 | DAVID WILCOX |
| 1/26 | JEFFERSON STARSHIP |
| 1/27 | LOS LOBOS ROCK SCHOOL |
| 1/28 | PAUL BARRERE & FRED TACKETT |
| 2/2 | EDWARD JONES SOLO |
| 2/3 | ENGLISH BEAT |
| 2/9 | LOS LOBOS ROCK SCHOOL |
| 2/10 | THE MUSICAL BOX |
| 2/11 | SIDE DEAL FEAT. SKUNK BAXTER |

12/31 DONAVON FRANKENREITER

1/11 THE SUBDUDES

2/3 ENGLISH BEAT

2/16 THE 5TH DIMENSION


2/21 NOVELS & HOPE

## UPCOMING SHOWS

| | | | |
|---|---|---|---|
| 2/14 | OTTMAR LIEBERT & LUNA NEGRA | 3/17 | ST. PATRICK'S DAY WITH THE FENIANS |
| 2/15 | THE VERY BEST OF DAVE MASON | 3/18 | JIM MESSINA |
| 2/16 | THE 5TH DIMENSION | 3/23 | BEATLES vs STONES - A MUSICAL SHOWDOWN |
| 2/17 | THE DAN BAND | 3/25 | MARTIN SEXTON |
| 2/21 | SHOVELS & ROPE | 4/14 | MELISSA MANCHESTER |
| 2/23 | AMBROSIA | 4/15 | LOS LOBOS |
| 2/24 | MARC SEAL | 4/20 | DIXIE DREGS |
| 2/28 | TINSLEY ELLIS | 4/21 | Y&T |
| 3/3 | SQUIRREL HUT ZIPPERS | 4/22 | WISHBONE ASH |
| 3/4 | KEIKO MATSUI | 5/5 | MADELEINE PEYROUX |
| 3/9 | GARY PUCKETT & THE UNION GAP | 5/16 | BLOOD, SWEAT & TEARS |
| 3/10 | WALTER TROUT | 6/7 | ULI JON ROTH |
| 3/16 | STEVE TYRELL | | |

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# Suburban Sushi

Yamame Sushi in Rancho Santa Margarita has something for everyone

BY EDWIN GOEI

It only took the first bite of Yamame's imported Japanese scallop nigiri to remind me why I still go to high-end sushi restaurants such as this. Despite the advent of assembly-line poke shops and all-you-can-eat sushi emporiums that promise cheaper, more convenient ways to consume raw fish, none of it can supplant the sheer pleasure of eating sushi cut from an ultra-high-grade piece of seafood. As soon as I started chewing, I could tell this scallop—which travelled from the coast of Hokkaido—was the very best it could be. It was creamy, sweet, faintly salty, and tasted of the oceanic depths from whence it came. And then there was the incredible texture, which was somewhere between almond jelly and the softest part of my inner cheek.

But it was more than just the scallop's provenance; it was how the chef prepared it. He cut the flesh in such a way that the top was level and the sides draped down like the earflaps of a hunter's cap. And I loved the rice, which, any student of sushi will tell you, is just as important as the fish. It had the right amount of vinegar tang and sweetness, the grains compacted tightly enough to hold its shape but loose enough that it fell apart on my tongue. Most important, it was still warm, which added to the yin-yang dance battle that was happening inside my mouth—the coolness vs. the warmth, the savory vs. the sweet.

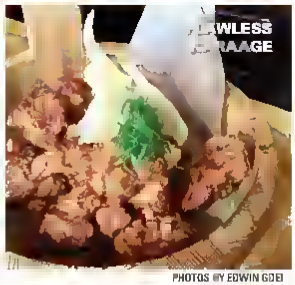
The rice also elevated the nigiri of beni toro, fatty salmon belly, which was cut thickly to show off its marbling. As the fish melted into decadence, it sent me into an out-of-body experience to which I'm now eager to return. If I didn't need to try other dishes, I would've stayed within the nigiri list to do it over and over again. In fact, Yamame offers a prix-fixe option of its omakase for this purpose. You could pay $22 to get one piece each of the first seven fish on the nigiri list, or $33 for the first 10. Either sum is actually quite reasonable for sushi of this caliber.

Unlike other sushi masters, Yamame's chefs are also neither above serving rolls nor bestowing upon them such fanciful names as "Lion King" and "Wow." The most expensive roll—the restaurant's namesake—features modern sushi-bar ingredients of lobster, sliced jalapeño and mango. Wrapped in soy paper and absent of rice, you get the feeling it was designed for the Coto de Caza housewife who might demand something carb-free. For sure, it's the prettiest thing on the menu. A piece of celery was carved into a dramatic curlicue, and a naked lobster claw was stuck upright to resemble a sea monster reaching out from the deep. And thanks to the sticky-sweet, house-made sauce that the chefs swirled into amulets with dabs of mayo, it also tasted good.

As it's located in the leafy master-planned suburbs of Rancho Santa Margarita, where the demographics skew 78 percent white, Yamame might need to do these kinds of rolls for survival. The neighborhood seems to expect it. The rest of the menu has predictable offerings of edamame in both regular and garlic-flavored. And a second kitchen with a different chef outputs tempura and small plates of izakaya-style food for those who might think eating raw fish is icky. Yamame does, however, stop short of resorting to teriyaki chicken and bento boxes.

Of all the dishes you can have outside of the raw stuff, the karaage is flawless and greaseless. In fact, it's almost miraculous how well these boneless morsels of sake-and-soy-marinated chicken were fried. Mahogany-hued and crispy on the outside while remaining supple and juicy on the inside, the karaage arrives rippling-hot inside a traditional wooden bowl with a decoratively cut wedge of lemon and a Thousand Island-like sauce for dipping. Let it be the only side dish you order here.

Avoid the yakisoba, which despite chewy noodles and flecks of pork belly, swam in grease. Instead, if you're still feeling peckish, opt for the sashimi salad, which uses two generous cuts each of the tuna, salmon and albacore nestled in a tartly dressed spring lettuce mix. When I did the math, I realized it was a cheaper way to get more of that sublime sushi bar fish rather than ordering them à la carte. Make no mistake, though: A meal here will still cost plenty. But great sushi like this is never cheap nor will it involve the words "all-you-can-eat."




PHOTOS BY EDWIN GOEI

**YAMAME**

**31441 Santa Margarita Pkwy., Ste. J, Rancho Santa Margarita, (949) 713-1818. Open for lunch, Tues.-Sat., 11:30 a.m.-2:30 p.m.; Sun., noon-3 p.m.; dinner, daily, 4:30-9:30 p.m. Appetizers and small plates, $3-$15; sushi and sashimi, $7-$45; rolls, $6.50-$20. Sake and beer**

## WHAT THE ALE
» ROBERT FLORES

## Whole Beers

As supermarkets compete for your hard-earned moolah, they have evolved to offer one-stop shopping experiences, with everything from the usual staples to hand-rolled sushi and carving carts holding rotisserie chicken and rib roast to fresh-baked pizza and humungous salad bars. While more chains are dabbling with these concepts, Whole Foods has taken the lead, featuring in-store bars equipped with wine, craft beer on tap and cocktails—a neighborhood bar inside a food mecca.

Hangar Bar, located within the gigantic Whole Foods at the District in Tustin, offers 35 craft beers on tap, 12-plus wines and signature cocktails for you to enjoy before or after your shopping escapade. It's also a great place to watch a game during the week; happy hour runs from 4 p.m. to 6 p.m. Monday through Friday and includes delicious daily specials (salads, burgers, various toasts and bar bites). The in-house bar menu varies, so I used the TapHunter app to access the Hangar Bar's full list of rotating pours, which includes a great selection from such local breweries as Noble Ale Works, The Bruery, Barley Forge and Four Sons.

Evil Dead Red (6.7 percent ABV) from AleSmith Brewing in San Diego is malt forward and complex, with plenty of hops for a full-flavored, hearty brew. From Three Weavers Brewing in Inglewood, Ripple Saison (5.5 percent ABV) is a refreshing Belgian, with notes of coriander and spice, it's deliciously smooth with a beautiful, clean finish that pairs well with Mary's hot wings.

Thick As Thieves IPA (6 percent ABV)—a collaborative brew from Mason Ale Works, Burgeon Beer Co. and Pure Project Brewing, all from San Diego—is an approachable hazy with notes of mango and other tropical fruit, and perfect to wash down a juicy, free-range burger.

**HANGAR BAR**

**at Whole Foods, 2847 Park Ave., Tustin, (714) 566-7650; www.wholefoodsmarket.com**

ROBERT FLORES

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OCWEEKLY.COM/RESTAURANTS

CYNTHIA REBOLLEDO

## Chef's Choice

**KAIGEN JAPANESE RESTAU RANT & SUSHI BAR**
**1736 N Tustin St , Orange, (714) 974-7723**

Treat yo self to the skilled, artful hands of the sushi chefs at Kaigen Japanese Restaurant & Sushi Bar. Yes, Kaigen offers crowd-pleasing rolls, chicken teriyaki and tempura, but the real draw here is the omakase, a series of dishes that change daily based on a variety of fish coming from the iconic Tsukiji fish market in Tokyo. For $31, you get nine pieces of sushi omakase, takka maki (tight, nori-wrapped rolls of tuna), rich miso soup and a side salad—or pay just $12 more for 13 pieces of sashimi, miso soup and steamed rice. Selections of fantastic nigiri can include toro, yellowtail, sweet Hokkaido scallop, sea bream and buttery amberjack belly.

If you're coming in famished, start with a sashimi dish such as thinly sliced hamachi dressed in tangy ponzu and spicy yuzu kosho. The fermented Japanese paste made from fresh chiles and tart yuzu (a fruit that grows in East Asia) gives the dish a robust citrus flavor. Then there's the spicy garlic salmon sashimi wrapped around crisp daikon radish and drizzled with chile oil; the garlic ponzu cuts through the generously portioned slices for an extra kick.

During lunch, gyudon beef bowls (think Yoshinoya) offer steamed rice topped with sweet and savory beef and onions simmered in fragrant dashi stock, soy sauce and mirin (sweet rice wine). Salmon-lovers should go for the sake don, fresh salmon sashimi served over warm rice and garnished with slivers of red onion and scallions. Udon, comfort in a bowl, is also available, with plump, chewy noodles in a lightly flavored kakejiru soup that comes with two large pieces of crispy shrimp tempura, green onions, nori and fishcake (offered hot or cold).

Kaigen has a full lineup of premium sake and Japanese drafts, including Kikusui Junmai Ginjo, light and fruity with notes of refreshing canta loupe, and Koshihikari Echigo, a rice lager made from Koshihikari short-grain rice. Pair these with bites such as grilled salmon collar, takoyaki, a ball-shaped Japanese snack made of a wheat flour-based batter and filled with minced or diced octopus (tako), tempura scraps (tenkasu), pickled ginger and green onion, and fried soft-shell crab. The Kurosawa Junmai Kimoto sake blossoms with earthiness when served warm, and the well-balanced Onikoroshi Daiginjo sake stands up to richer dishes.

The sushi chefs here offer a creative, personalized menu based on what's fresh that day—no picky eaters allowed!

LETTERS@OCWEEKLY.COM

## HoleInTheWall

» CYNTHIA REBOLLEDO

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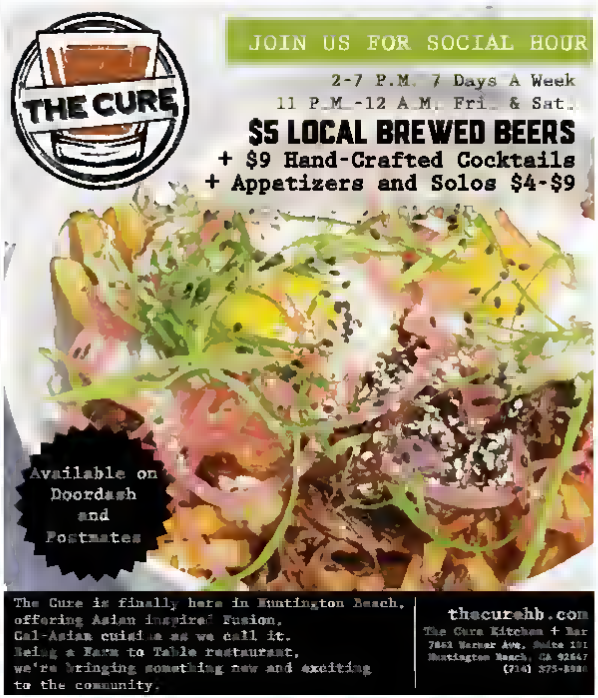
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GABRIEL SAN ROMAN

# The Peter North of Tacos

## El Machete at Fonda Mixcoac y Panaderia

This is a hole-in-the-wall with attitude. Fonda Mixcoac y Panaderia in Anaheim lets it be known on social media that their kitchen serves up comida Mexicana, not "Mexican food." The restaurant also bills itself as "La Casa del Machete," but what first drew our attention is the Nahuatl in its name, an ode to an area of southern Mexico City whose name translates to "serpent of the clouds."

Of course, Fonda Mixcoac serves up huaraches aztecas and alambre in true *chilango* style. But the real fun comes in taking on El Machete, a 2-foot taco the restaurant hedges its reputation on. It's a lot of taco, so go ahead and order a different meat for each foot. And bring a friend or two—you'll need them. When El Machete is ready, it comes on a tray with an outstretched paper plate meant to hold the enormity hanging over the side.

Some skimpiness might be expected in the task of filling 2 feet of taco, but El Machete is solidly built all the way through. The handmade tortilla is lightly toasted without being crunchy and is sturdy enough to hold in all the meat, cheese, sour cream and lettuce that awaits. And the excellent house salsas turn up the flavor and the heat. The first bite reveals El Machete is no gimmick, but rather a damn good taco meant to slay appetites. On *Miercoles Macheteros* (or Machete Wednesdays, for you *gabachos*), Fonda Mixcoac offers a "buy one Machete and get the second one half-price" deal. But one is enough to keep you busy! Even with help, this "tallest Mexican in OC" took on El Machete and lost.

I don't want to taco 'bout it anymore!

**FONDA MIXCOAC Y PANADERIA**
**10660 Magnolia Ave , Anaheim, (714) 816-3055, www.facebook.com/fondamixcoac.**

## EAT THIS NOW
» GABRIEL SAN ROMÁN

## DRINK OF THE WEEK
» CYNTHIA REBOLLEDO

### Islay at Vacation Bar

Since the opening of the eccentric and refined Vacation Bar in SanTana, it's become a trendy neighborhood watering hole. Inspired by Chris Parker and Harry Kho's world travels—including, presumably, the namesake Scottish isle—the bar's cocktail concept provides custom-crafted drinks for a quick escape to the Philippines or Lima, Peru. We recommend starting your libation travels on the isle of Islay.

**THE DRINK**

With its peat smoked whisky and rugged terrain, the drink incorporates Scotch whisky for a complex concoction of rich sherry, pineapple, lime and chocolate. Add Firewater bitters and black volcanic sea salt, and the result is splendidly robust. For an all-encompassing

CYNTHIA REBOLLEDO

experience, come on a Thursday for kusshi oysters at three for $9. These gemlike varieties start out briny AF and finish sweet—perfect to sip and slurp your troubles away.

**VACATION BAR**
**204 W. Fourth St , Santa Ana, (657) 266-0855, www.vacationdtsa.com.**

SARAH BENNETT

# No-Frills Mexican

## Playas Ceviche & Tortas has cheap mariscos and all the hot sauces you could ever want

**LONG BEACH LUNCH**
» SARAH BENNETT

For those who fear the incoming gentrification, of Long Beach losing its working-class roots, or of locally owned small businesses being pushed out in favor of chefs and restaurant chains from elsewhere, might I suggest rekindling your faith with a cheap lunch at Playas Ceviche & Tortas. The family-run counter-service spot is the latest in a string of new suburban Mexican concepts that were launched with *abuelita* heart and *pocho* soul.

Pocho Grill in Bixby Knolls was the first to embrace the concept, using the term to describe its quick-service model and inoffensive offerings, including tacos, flautas, quesadillas and more. Though it abruptly closed in September, Aguas Way in Virginia Village is still going strong, with no less than eight colorful aguas frescas daily, each one complementing a menu of flautas, carne asada fries and other after-school comfort foods.

And as of late August, there is now Playas Ceviche & Tortas. As its name implies, this airy storefront on the corner of Carson and Norse Way, just a block from Long Beach City College, serves up generous helpings of both mariscos and meat, not only in ceviche and tortas, but also in cocteles, salads and tacos. With a simple poké-shop setup and affordable prices ($1.25 tacos!), it has attracted broke college students and stressed-out suburban moms.

But more than just somewhere to nab cheap sustenance between classes, Playas has also become a destination for its citrusy house coctel juice (sin Clamato, *güey!*), crunchy-yet-spongy bolillo rolls and a $5 shrimp aguachile that rivals those served at some of my favorite mariscos trucks in Tijuana. A simple dish of raw butterflied shrimp marinated in serrano lime juice and tossed with hunks of cucumber and onions, it's by far the best version of its spicy ceviche cousin for the price I've had within city limits.

Further proof that Playas takes its mariscos game seriously is its extensive hot sauce selection. The father and sons who own and run the place anchored the colorful lineup of bottles with standards such as Yucateca, Guacamaya and Valentina, but flushed it out with rarities from their own personal collection, which seems to grow every time a family member returns from Mexico. As you scan the dozens of sauces, one of the sons will inevitably ask if you want to try any of them, helping you to whittle down the daunting selection of salsas so you can find something to take back to the table. (I never end up with less than three, one of which I've never heard of before.) If you tell him you're interested in the Worchestershire sauce-like wonders of tangier sauces, he'll offer up a special-label Salsa Sinaloa. Mention you like habanero, and the dad will appear, pulling out a squeeze bottle of his own habanero blend, which packs a bright sweetness that can only come from freshly puréed peppers.

It's this kind of owner presence and fast-casual concept that makes the no-frills Mexican food at Playas not always exciting, but so deeply needed and necessary for Long Beach right now. If local families continue to turn the recipes they make at home into businesses that feed their neighbors, gentrification doesn't stand a chance.

**PLAYAS CEVICHE & TORTAS**
**4501 E. Carson St., Ste. 113, Long Beach, (562) 377-3645**

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COURTESY OF FIFE CHICKEN FILMS

# Of Aliens and Menstrual Cycles

*Driftwood* and *Girl Flu.* are two VOD flicks worth streaming

BY AIMEE MURILLO

Video on Demand (VOD) films don't get enough respect these days for their small release and limited visibility, but they're far and away some of the most fascinating independent features I've encountered. Case in point: Paul Taylor's latest feature, *Driftwood*. Its roughly hour-and-10-minute runtime tells its story efficiently, and with an absence of dialogue, viewers rely purely on visual information, action and details. But its mysterious, quasi-science fiction storyline is so bizarre and sparse you need to give it your utmost attention.

A nameless young woman (played by Joslyn Jensen, we'll call her She) emerges from the ocean and is taken by an older man (Paul C. Kelly) to a remote cabin in the woods. The woman's exact identity or purpose seems unknown—is she an alien, animal or vegetable? Who knows, but her wide-eyed gaze and the blank stare she places on everything she encounters, from food to nature to inanimate objects, reveals she is something not of this Earth. Like a newborn baby, She relies on her older master to feed, clothe and even take her to the bathroom, and he teaches her basic housecleaning duties and how to take care of herself. Eventually, the old man's loneliness leads him to dress her in a wedding dress and makeup for an impromptu wedding ceremony.

But She's curiosity of the outside world becomes too problematic for the older man, as she frequently escapes into the woods to explore what exists beyond their domicile. So he returns to the ocean and retrieves a young man (Michael Fentin, we'll call his character He) to train as a manservant while the old man keeps an eye on She. She's unexpected jealousy turns to sympathy as He's frequent clumsiness leads the old man to cruelly reprimand him—and as She and He become closer allies, they band together to find a way out.

Jensen and Fentin's stoic, mechanical body movements feed their unnerving performances and offset the calm, idyllic atmosphere of their surroundings. But they're also quite adept at pulling out pathos for their situation, emoting with their eyes the feelings and thoughts they can't verbally express.

Taylor, who wrote, directed and shot the film, is clearly a visual director and forces us to pay attention to the fine details, the tight, claustrophobic angles, and long takes. While we'll never know who or what She and He are, it's never really relevant in the film. Taylor smartly makes the focus of *Driftwood* everything we see on the screen, and he cleverly makes use of all the tools in a filmmaker's toolbox to tell a story well.

Another worthwhile feature to stream is *Girl Flu.*, the debut of writer/director Dorie Barton. *Girl Flu.* focuses on the blessed day in a biological woman's life when she starts her period (I mean this sarcastically, of course). It happens to young sixth-grader Bird (Jade Pettyjoho), the shy bookworm at her school who gets laughed out of her school picnic when Aunt Flo shows up on her white jeans. Bird's junk-food-eating, pot-smoking mother, Jenny (Katee Sackhoff), is no help at all, so Jenny enlists her close lesbian friends Lilli (Heather Matarazzo, of *Welcome to the Dollhouse* cult heroism) and Celeste (Judy Reyes, from *Scrubs*) to guide Bird on everything from blood flow to tampons.

Even with a gaggle of women singing the praises of menarche and a pseudo-spiritual rite of passage ceremony, Bird is at a loss for how to deal with becoming a woman. While grappling with how to properly apply pads at night, she's also dealing with a recent move away from her life in the Valley and being the oddball targeted by *chola*-fied school bully Rachel. Bird's cluelessness drives her to go to a Women's Center to get her tubes tied (she thinks it will prevent more periods from happening), sneaking pot from her mother and other misadventures.

There aren't many films that deal with a female's first period, but there are plenty that deal with mother-daughter relationships and teen angst. *Girl Flu.* exhibits some of the ways the adolescent frustrations can be founded in ridiculous notions while also balancing the valid angst offspring often have toward parents. Though well-done, it's not a perfect film, one of its main weaknesses involves aimless characters who drift in and out of scenes. For example, Jeremy Sisto plays Jenny's boyfriend, Arlo, a musician who doesn't seem to have much to do besides smoke on the porch and complain about his and Jenny's relationship not moving forward (and you have to be some kind of loser if a *musician* is more serious about commitment than you).

Still, *Girl Flu.* is a cutesy, funny look into a significant moment in every female's life, told with spirit and warmth and carried by strong performances, humor and relatability.

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***DRIFTWOOD*** was written and directed by Paul Taylor; and stars Joslyn Jensen, Michael Fentin and Paul C. Kelly.

***GIRL FLU.*** was written and directed by Dorie Barton, and stars Katee Sackhoff and Jade Pettyjohn. Both are available to stream on iTunes.

# There's No Singing in the North Pole

BY MATT COKER

NEW LINE CINEMA

***Patsy Mink: Ahead of the Majority.*** Asian American Studies presents Kimberlee Bassford's 2008 documentary on Patsy Takemoto Mink, a third-generation Japanese American from Hawaii and the first woman of color to serve in the U.S. House of Representatives; while in Congress, she co-sponsored Title IX and other important legislation to advocate for women's rights, civil rights, environmental protection and peace. She was also a 1972 candidate for president. Imagine our lives now had she won. *UC Irvine, McCormick Screening Room, Humanities Gateway 1070, Campus and West Peltason drives, Irvine, (949) 824-6117. Thurs., Nov. 30, 5 p.m. Free.*

***Warren Miller's Line of Descent.*** Snow-skiing icons, who've made the mountains their home and raised the next generation of winter adventurers, are captured around the world in the Warren Miller family's 58th cinematic (and unofficial) kickoff to the winter ski and snowboard season. Viewers go to New Zealand, the French Alps, Norway, British Columbia and Jackson Hole, Wyoming, to see legends Tommy Moe, Jess McMillan, Jean-Claude Killy and more. *Lido Theatre, 3459 Via Lido, Newport Beach, www.warrenmiller.com. Thurs., Nov. 30, 7 p.m. $19.*

***Black Christmas.*** *OC Weekly*'s Friday Night Freakouts entry is a horror film from producer/director Bob Clark, who... What's that? Clark did not make horror movies? He made *A Christmas Story* and *Rhinestone* and the first couple *Porky's* movies? Yeah, that's true, but he also capped a horror trilogy with this 1974 Canadian slasher about college sorority house Christmas party hosts (Margot Kidder and Olivia Hussey) receiving crank calls from a baddie who increasingly proves to be closer to them than originally believed. "If this movie doesn't make your skin crawl," goes the original marketing tagline, "it's on TOO TIGHT!" *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Fri., 11 p.m. $7-$10.*

***Elf.*** A grown man (Will Ferrell) in green tights wreaks havoc on elves and Santa's workshop because he is oversized, so he is sent to New York City to discover his real identity. This kicks off a month of "Merry Movie Night" presentations by the county of Orange, OC Parks and Dana Point Harbor. Arrive early for holiday activities that include games and entertainment from Abbott the Elf, then stick around for the family movie. Bring blankets and beach chairs. Food and beverages (including hot chocolate) are available to purchase. Children who bring an unwrapped toy to donate to Operation Santa Claus receive a free red cape in celebration of the harbor's "A Superhero Holiday Boat Parade." *Dana Point Harbor, Baby Beach, 34401-34445 Ensenada Place, Dana Point; www.DanaPointHarbor.com. Sat., activities, 3:30 p.m., screening, 5:15 p.m. Free. Also at Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m., $9.*

***The Rocky Horror Picture Show.*** The cast of sweethearts Brad and Janet (Barry Bostwick and Susan Sarandon) breaks down near the eerie mansion of Dr. Frank-N-Furter (Tim Curry), a transvestite scientist whose home also hosts a rocking biker (Meat Loaf), a creepy butler (Richard O'Brien) and assorted freaks who include a hunk of beefcake named "Rocky." Watch what's on and in front of the screen thanks to shadow cast Midnight Insanity. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

***Red Til I'm Dead.*** Subtitled "Sammy Hagar's Rock-N-Roll Birthday Bash," the video captures a live performance from the Red Rocker's Cabo Wabo Cantina in Cabo San Lucas, Mexico, and behind-the-scenes footage. The last time I saw Hagar live was about a decade ago while walking through San Francisco's North Beach neighborhood. The time before was in the second half of the 1970s, when the pride of Fontana played the Swing Auditorium in San Bernardino. *Various theaters; www.fathomevents.com. Tues., 7:30 p.m. $13-$15.*

***Beauty and the Beast: The Enchanted Christmas.*** Did you know there was a sequel to the 1991 animated classic? Apparently, Paige O'Hara returned to voice Belle and Robby Benson again took the mic as the Beast in a 1997 follow-up about her trying to instill the Christmas spirit in him, an avowed hater of the holiday. The War on Christmas is real, people! Grab a spot early and bring friends, family, chairs and blankets, but know going in that outside food and drinks are not permitted. You can buy them all around you. *Pacific City, Level 2 (near Saint Marc and Smoking Birds), 21010 Pacific Coast Hwy., Huntington Beach, www.gopacificcity.com/events/. Wed., 6 p.m. Free.*

***The Founder.*** Michael Keaton plays Ray Kroc, the salesman who swiped two brothers' innovative fast-food eatery and turned it into a place you may have heard of (McDonald's). I have not seen the movie but have heard Keaton's Kroc comes off as a supersized asshole. *Fullerton Main Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Wed., 6 p.m. Free.*

***La haine (Hate).*** Mathieu Kassovitz's 1995 drama chronicles 24 hours in the lives of three young men in the Paris suburbs a day after a violent riot. The French Language Club screening is presented in French with English subtitles. *UC Irvine, McCormick Screening Room, (949) 824-6117. Wed., 6 p.m. Free.*

***Dust 2 Glory.*** Dana Point documentarian Oana Brown follows up 2005's *Dust to Glory* with a sequel about the SCORE Baja 1000, the world's toughest point-to-point desert motorsports race. Interviews with Brown and legendary drivers are featured during the special one night-only event that is simulcast into theaters nationwide. *Various theaters; www.fathomevents.com. Wed., 7:30 p.m. $12.50.*

***Holiday Inn.*** This theater should have coordinated schedules with the others in Orange County so it could first show Mark Sandrich's 1942 movie starring Bing Crosby, Fred Astaire and Marjorie Reynolds, and then the other venues could roll the revival of Irving Berlin's musical that was simulcast from Broadway locally a couple of weeks ago. The story involves a love triangle between a former song-and-dance man (Crosby), his best friend (Astaire) and the fireball schoolteacher (Reynolds) both men desire. *Regency Directors Cut Cinema at Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

**George Takei's *Allegiance* on Broadway 2017.** Inspired by the true life of *Star Trek*'s George Takei, this Broadway musical returns to the big screen thanks to Fathom Events and Sing Out Louise Productions. A mysterious envelope sends Sam Kimura (Takei) back 60 years to his younger days (as portrayed by Telly Leung). He and his sister Kei (Tony winner Lea Salonga) try to rescue their parents from the wrongful imprisonment of Japanese Americans during World War II. *Various theaters, www.fathomevents.com. Thurs., Dec. 7, 7:30 p.m. $18.*

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# Trigger Warning!

## Holiday plays bad men should—or should not—avoid

BY JOEL BEERS

Jim Cox/SCR

If 2017 has taught us anything over and over and over again, it's that men who use their status and position to intimidate or coerce women into sex are worse than anything this side of local theater programming in the month of December. Sure, the various *A Christmas Carols* and *Nutcrackers* and assorted home-for-the-holidays fare can be heartwarming, sentimental and encapsulate the real meaning of the season. But they can also be as yawn-inducing as hell on cleaning day.

So why not combine these two scourges of society by applying a sexual-predator metric to *OC Weekly*'s annual round-up of holiday shows? We'll list some of the shows on tap this month and apply our SPF (sexual predator factor) for each. The higher the SPF on a scale of 1 to 10, the more lecherous pigs should avoid it.

And before you gnaw your pearls over how this is a rude and insensitive dismissal of a vitally onportant social ill that must be addressed, we'll beat you to it: It is. But so is sexual predation.

***A Christmas Carol.*** The only thing that got a huzz in Scrooge's withered nutsack was the thought of making dough. In fact, he actually spurned his one female love interest ever to devote his life to accumulating profit. Since money means power and power means bad men behave like asshole-ish louts, it merits a bit higher on the Bad Man scale. **SPF 3.** *South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555, www.scr.org. Through Dec. 30. $24-$75; also at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, www.lbplayhouse.org. Through Dec. 24. $24.*

***The Holiday Gem, Holiday Voices* and *A Very Merry Unscripted Christmas*.** Don't believe there's anything trigger-inducing in any of these shows. The first is a musical revue of traditional Christmas songs. The second is seven new one-act plays by local playwrights (then again, can we trust local playwrights to not be sex-crazed?). The third is an improvisational piece created each night based on the "aesthetic" of Hallmark Channel Christmas movies. **SPF 1.** The Holiday Gem *at GEM Theatre, 12852 Main St., Garden Grove, (714) 741-9550, www.onemoreproductions.com. Through Dec. 17. $26-$30.* Holiday Voices *at Stagedoor Repertory, 1045 N. Armando St., Anaheim, stagedoorrep.org. Through Dec. 10. $12-$15.* A Very Merry Unscripted Christmas *at Modjeska Playhouse, 21084 Bake Pkwy., Irvine, (949) 445-3674, www.mphstage.org. Through Dec. 23. $15-$28.*

***It's a Wonderful Life.*** Nothing to see here—on the had man scale, that is. Just the latest installment of an old-time radio enactment of maybe the best Hollywood holiday story ever told. **SPF 1.** *STAGES-theatre, 400 E. Commonwealth Ave., Fullerton, (714) 535-4483, www.stagesoc.com. Through Dec. 17. $20-$22.*

***Mr. Burns.*** Not a holiday play! Instead, it's an award-winning Anne Washburn play produced by Alchemy Theatre Co. about a group of post-apocalyptic survivors piecing together from memory the *Simpsons* episode "Cape Feare." **SPF ? Who cares? It's not a holiday play!** *Costa Mesa Playhouse, 661 Homilton St., Costo Mesa, (949) 650-5269, costamesaplayhouse.com. Through Dec. 16. $18-$20.*

***Santa Claus Conquers the Martians.*** The Maverick's annual homage to the cult-ish it's-so-had-it's-good sci-fi film. No sense of patriarchal domination in this one, and kids pay only $10, so we have no issues here. **SPF 1.** *Maverick Theater, 118 E. Wolnut, Fullerton, (714) 526-7070, www.mavericktheater.com. Through Dec. 23. $10-$20.*

***Tinseltown Christmas.*** Uh-oh. This is a new musical comedy written by Chana Wise and Carl Johnson that features a very sick-of-Christmas Monica Ness visited Christmas Eve by—GASP!—ghosts of big-name Hollywood icons! But they're Judy Garland, Jimmy Stewart, Natalie Wood and Bing Crosby, and, last we heard, Stewart was an okay dude. **SPF 5** (pills, rumored sexual assaults and psychological abuse of kids, while not solely limited to bad men, sure sound like bad-man things). *Attic Theater, 2834 S. Fairview, Santo Ana, (714) 662-2515, atttctheater weebly com. Through Dec. 10. $15-$25.*

***The Eight: Reindeer Monologues.*** Now, we're talking! Had we been listening 14 years ago, when the Chance first staged this Jeff Goode play about a lecherous Santa Claus and his female reindeer blowing the whistle on his pervy ways, maybe we could have avoided watching so many men get exactly what they deserve. **SPF 10.** *Chance Theater, 5522 E. La Palma, Anaheim, (888) 455-5212, chancetheater com. Through Dec. 23. $21-$35.*

***An A Dolt's Only XMA$ Pageant.*** The Reverend Slappy White has assembled his usual motley collection of actors, musicians and ne'er-do-wells for another R-rated, irreverent stab at the holidays. This one includes everything from Sally Brown educating Linus Van Pelt about consent, Harvey Weinstein visited by three ghostly apparitions, elves standing up for dick, exposed mammary glands and, most perverse, someone singing opera. **SPF 1,000.** *STAGEStheatre, 400 E. Commonwealth, Fullerton, (714) 525-4484, www.stagesoc com. Dec. 22, 8 p.m. $10.*

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## TrendZilla

» AIMEE MURILLO

### Dress to Transgress

Goth style has been taking over for a while. In the past couple of years alone, we've seen dark black lipstick, occultism, colorful hair and platform shoes go mainstream, and now BDSM harnesses and bondage belts are being integrated with everyday fashion. While there has always been some absorption of kink and fetish gear in club, punk and Goth outfits, the trend is bigger than ever, dominating the Forever 21 set instead of just Hot Topic.

Among the factors are the expansion of sexual identities, the return of the '90s cyberpunk aesthetic, and a collective millennial self-confidence that says, "Fuck it" and dresses more dangly than before. The number of indie bondage makers on Etsy, Depop and Instagram has risen, and people of all genders have started adapting harnesses, chokers and collars into their wardrobes, from big-name celebrities such as Miley Cyrus to television personalities including famous drag queen Violet Chachki and *Project Runway* contestant Michael Brambila, who wore a black-leather harness over his black blazer in one episode—and looked chic as hell.

You could easily find bondage belts and chokers at Hot Topic, but shop local, damn it! Fetish-y type accessories are available at Fullerton's Ipso Facto (*517 N. Harbor Blvd., Fullerton, (714) 525-7865, www.ipso-facto.com*), and Long Beach-based online retailer Below carries adjustable harnesses from various alternative-fashion designers, including Blackhorne and Hopeless.

But buyer beware: If you're shopping online, make sure you know your exact waist, chest or hip measurements for a perfect fit. Check for straps that are adjustable, otherwise, consult with a custom body-harness designer to craft one that fits and looks best on you. Go gat your kink on!

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# Electric Fullerton

## The inventor of the modern electric guitar was a Fullerton boy through and through

FENDER: HARD AT WORK, AS USUAL

COURTESY THE FULLERTON MUSEUM CENTER

Leo Fender, the man instrumental in changing popular music in the 20th century and beyond, was literally born in a barn. It was on Lone Oak Farm on the border of Fullerton and Anaheim, off what would become Harbor Boulevard and La Palma Avenue. Fender didn't stray far—geographically or in demeanor.

He opened his first store, Fender Radio Service (now on the registry of National Historic Places), on Harbor Boulevard, which was called Spadra in those days. There, he built the first modern, electric, solid-body guitar, an invention that would launch the name Fender around the world and his products onto the biggest stages and into the hands of the most famous musicians of the past 75 years.

The man Fender, though, stayed humbly and happily here in Orange County for the majority of his life. At a recent lecture in promotion of Phyllis Fender's new book on her late husband, *Leo Fender: The Quiet Giant Heard Around the World*, she spoke with her co-author Randall Bell, a fellow Fullerton kid who basically grew up at the Fender factory. His father, Pete, worked closely with Fender on research and development.

"[Leo's] father was a very stern farmer," recalled Phyllis. The elder Fender told his son from an early age, "You're only going to be as good as as much work you do. Otherwise, no one is going to know you."

When he wasn't working on the family farm, Fender attended Orangethorpe Elementary and went on to Wilshire Junior High, Fullerton High and Fullerton Junior College (FJC), from which he earned an associate's degree in accounting. After graduation, Leo took accounting jobs at such places as Consolidated Ice and Cold Storage Co. in Anaheim and the California Highway Department in San Luis Obispo. But the middle of the Great Depression perhaps wasn't the best time to be an accountant, and after being laid off a few times, he gave up the bean-counter gigs.

Fender moved back to Fullerton, and with a $600 loan, he opened Fender Radio Service at what is now 107 S. Harbor Blvd. in 1938. The shop serviced and sold record players, radios and other electronics.

During World War II, Fender helped run sound at local war-bond dances. He couldn't serve in the armed forces himself because of a childhood accident involving the wrong end of a picket fence that left him with one eye. But setting up the electricity and running the PA at these fundraisers was Leo's way of serving his country. One night in 1943, at a dance in a park near Fullerton High, he noticed the acoustic guitar players in the band were struggling to be heard over the louder band instruments. "The whole idea of the electric guitar was sparked by Leo Fender's deep, never-ending desire to help other people," Phyllis wrote in the book.

The next day, Fender began tinkering at his radio shop. "He got a hunk of wood, cut the middle out and put some electronics in it," Phyllis wrote. "He built several 'paddle guitars' that quickly evolved into the guitars we see today."

There has been debate over who actually invented the electric guitar, with some crediting Les Paul and others Santa Ana's Rickenbacker International Corp. Phyllis and Bell address this in the book, pointing out that while other people had started to put pickups on acoustic guitars, Leo was the first to put pickups on a solid piece of wood. His own cool reply when asked about it: "I've got the patent."

The rest, of course, is music history. Though he went on to change the world, he—unlike so many other talented natives—never abandoned Orange County. He's buried at Fairhaven Memorial Park in Santa Ana.

**YesterNow**
» TAYLOR HAMBY

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# Buck Up

## UCI given treasure trove of California art

"Hold on tightly; let go lightly," says Clive Owen as the title character in *Croupier*. That doctrine applies to the late Orange County developer Gerald Buck's private collection. His fortune fed an intense love for art created in California, but few have seen the 3,200 works. Some pieces were installed in his home in Newport Beach, most were stored in a warehouse, and a gallery's worth were hung in a former Laguna Beach post office that stayed closed to the public.

But now the whole lot, in every medium and genre—plus mountains of ephemera from pamphlets to show catalogs—has been given to UC Irvine for its planned UCI Museum and Institute for California Art. The priceless cache augments the Irvine Museum's $17 million worth of California art promised just a year ago. So, if you've been thinking about getting out of the private sector and into a graduate program in art history, you won't have to go far.

"UCI is the perfect match," says the collector's daughter, Christina Buck. "It makes me so happy that the campus now has the works for students, faculty and, ultimately, people who just love art—like my father did."

Among the most famous pieces is Richard Diebenkorn's *Albuquerque*, an early abstract painted in California by the New Mexico-born artist, whose work, especially during the 18 years he painted his "Ocean Park" series in Santa Monica, captures the West Coast's wide-open sense of space and shimmering light.

Many of the artists, including Diebenkorn, were World War II vets. Roger Kuntz's painterly series of SoCal highway signage takes you to the sun-soaked outdoors with their slicing shadows. The B-24 turret gunner grew up in Lomaland, a Theosophical Society near San Diego; he then studied at Pomona College and taught at Scripps before moving to Laguna Beach in 1963. *Santa Ana Arrows* couldn't be a more apt expression of the freeway life.

Ben Messick moved to California after serving in the First World War, eventually opening a studio in Long Beach. Known for his regionalist work, *Children's Playground* is ripe with robust mothers and nursing nannies, nonstop kids, and overlapping narratives all awash in exquisite light.

COURTESY OF THE BUCK COLLECTION AT THE UCI MUSEUM AND INSTITUTE FOR CALIFORNIA ART

California-born or not, many of the artists went on to pioneer movements in the 20th century. In the 1950s, while army vet Sam Francis dripped and splattered on paper (*Augustus After Sonny, Sonny Before Augustus*), Lorser Feitelson, who moved to Los Angeles in 1927, pioneered hard-edged geometric paintings such as his *Magical Space Forms*.

Of all the life stories within the Buck collection, the most compelling to me is that of Ruth Asawa. Born in 1926 to Japanese-immigrant farm workers, she never stopped making art despite being interned in 1942 at Santa Anita Racetrack, where she spent her time drawing in horse stalls alongside Disney artists also interned there. While in high school at a relocation center in Arkansas, she was the yearbook's art editor. Postwar discrimination put the kibosh on a teaching career and continued because of an inter-racial marriage. Adept with illumination, shadow and form, her drawings, paintings and sculptures were eventually acquired by major museums. In the 1960s, she began competing successfully for public art commissions and was active in social justice, eventually founding a public high school for the arts in San Francisco, which was renamed in her honor in 2010.

Maybe lightness was her secret to a nonstop creative life. "An artist is not special," Asawa said. "An artist is an ordinary person who can take ordinary things and make them special."

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## PaintItBlack

» LISA BLACK

COURTESY OF EPITAPH

# Coming Full Circle

## As Pennywise's most beloved album turns 20, a new one is on the way

**BY MICHAEL SILVER**

Hermosa Beach punk stalwarts Pennywise are no strangers to anniversaries and milestones. The legendary SoCal band have been making music fans go wild since the early 1990s. Now on the heels of their Australia and New Zealand tour, the foursome return for the U.S. leg, which commemorates the 20th anniversary of their epic release, *Full Circle*. We recently spoke with guitarist Fletcher Dragge about the band's historic run, dynamics within the group, political discourse that fuels artistic creativity, and what makes this particular album connect with the youth today.

**OC WEEKLY** *Your new tour celebrates 20 years of* Full Circle. *What about this album stands out the most to you?*

**FLETCHER DRAGGE** It's a really heavy album. It's fast and really complicated, as far as having a lot of parts. When playing it, it's kind of all over the map. More important, it's the first album we wrote after Jason [Thirsk], our original bass player, passed away. There's a lot of meaning and heartache, questions and anger. You know, all the emotions you get from someone close to you dying. All of this is wrapped in there at 200 mph. It's one of those records that hits you over the head with a sledgehammer. Physically and emotionally, for me, it brings back a lot of good memories.

*Recently, the band returned from the Australian leg of the tour. What kind of challenges has living on the road presented? How do you find the balance between band life and family life?*

Being on the road is a nightmare for a multitude of reasons. Most of the band members would say that it's because of me. Me being on the road, drunk, is a complete nightmare, which I get. I think I've mellowed out with age and try to respect everyone's boundaries. It's four different personalities, and everyone has their nights of craziness. You get used to one another. I'll be pissed at Randy [Bradbury, bassist] for two days, then we'll be fine. Then Jim [Lindberg, singer and guitarist] will be mad at me, and Byron [McMackin, drummer] will be mad at everyone. It's a rotating door of mistakes being made.

*One of your band's most popular songs is "Society" from* Full Circle. *How would you characterize the state of our country in 2017 compared to 1997, when the album first came out?*

Much worse, a much worse disposition now. It's kind of dumbfounding how far backward we've gone with what's going on in the White House right now. Even Trump supporters at this point are getting bummed out, and the ones who aren't admitting he's done some really crazy shit are just holding on by a thread, you know? You can say the stock market is up and unemployment is down, blah, blah, blah. At this point, both Democrats and Republicans hate one another. Divide and conquer—it's the oldest trick in the book. Instead of saying, "Hey, we all live together in the same country. Can't we find a common ground and do something beneficial for all of our citizens?" We should be taking care of the elderly, our veterans, and making sure people have health care. So where are we at? I don't know. We're at a place where we write and play music and scream about it until we're blue in the face.

*I saw you guys play a few years back on the* About Time *tour, also a 20-year anniversary record. Do you enjoy playing these albums front to back?*

Yeah, it's actually really cool. We held off on [doing] it for a while. We saw Bad Religion, NOFX and other bands doing it. You put a CD in your car—back in the day, before making iTunes playlists—and listened to it front to back and knew every song in order. You get a vibe for an album, and when a band does that live . . . It's like your favorite song is No. 5. You're stoking out on Nos. 1 through 4, but when No. 5 comes, you go crazy. Everyone has different songs; the energy that people are expelling at these shows is constant from the first song to the last. It's nonstop and really makes for a good night of entertainment.

*The band has been putting out music since 1992. How do you stay inspired over the years and keep making awesome records?*

As Jim says, just open the paper or turn on the news. Punk rock has always been about rebelling and questioning authority and living the life the way you want and doing what makes you happy. Like the political situation, we've always had some political undertones. We're a band about self-reliance and getting past your problems and obstacles in life. As you get older and become a tax-paying citizen, you try to abide the laws a bit more. When you're a teenager, you don't really give a fuck—I know I didn't. I was constantly in trouble breaking any law available to be broken, and now, it's kind of like I don't want to go to jail. . . . We write songs about uniting and fighting the powers that be—that's all the motivation we need.

*Your last release was* Yesterdays *in 2014. Can fans look forward to a new project in the near future?*

Absolutely. It's already done; we're just waiting for it to be mixed. We have about 15 songs in the can. One of them is called "American Lies," a song Jim wrote, and I think you can probably figure out what the song is about from the title alone. We've got a raging-fast album that I feel is our best work since *Full Circle* and *Straight Ahead*. We're able to go back to the old-school vibe, and that's hard to do. Somehow, we stumbled across an old formula that really worked. It's aggressive and has a lot of cool lyrics.

**PENNYWISE**

**celebrate the 20th anniversary of *Full Circle* at House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. Thurs.-Fri., Nov. 30-Dec. 1, 7 p.m. Sold out. All ages.**

# Brown-Eyed Soul

## San Antonio's purveyor of Chicano soul is being appreciated anew

**BY GABRIEL SAN ROMÁN**

RAMON HERNANDEZ

The storied legacy of Sunny and the Sunliners is never in danger of being forgotten. On any given Sunday evening in Aztlán, a Chicano family barbecues carne asada while the San Antonio band's classic "Smile Now, Cry Later" plays. The song's title has long taken on a life of its own as a mantra of barrio existentialism expressed in clown-face tattoos.

While Ildefonso Fraga Ozuna, better known as Sunny, remains a living legend on East Side Story oldies compilations, the crooner is enjoying renewed attention. The reappraisal comes courtesy of Big Crown, a Brooklyn-based label that recently released *Mr. Brown Eyed Soul*, a collection of Ozuna's earliest and most enduring songs. "It's like starting all over again," he says. "And we've got a ways to go!"

Growing up on the south side of San Antonio during the 1950s, Ozuna rushed home after school to catch Dick Clark on *American Bandstand*. Teens such as Ozuna took instruments into their garages, formed bands and learned how to play all their favorite songs from artists featured on the show—that is, until the police shut them down at 10 every night. Ozuna didn't know it at the time, but hanging out at a nearby recreation center after school paved the path for his own appearance on *American Bandstand*.

"This guy Randy Garibay came in every day, banged on the piano and had this song in his head all that time," Ozuna recalls. Garibay, an accomplished musician in his own time, tinkered with the doo-wop melodies of "Talk to Me" by Little Willie John. "I picked up the song but didn't do anything with it until 1963." By then, Ozuna had formed Sunny and the Sunliners and recorded an impassioned cover of the tune for Huey Meaux's Tear Drop label.

The single shot up the Top 40 charts that year and landed the band a date with Dick Clark in Philadelphia. "He stood up on that podium, so from his waist up, he looked like a much taller guy," Ozuna says of Clark. "When I got there, the guy was shorter than I was. That felt pretty good!"

The appearance proved groundbreaking by introducing a soulful Mexican-American band to national audiences. "Coming out of high school," Ozuna says, "as you can imagine, everything was moving real fast."

Ozuna became a heartthrob at car-club shows in San Antonio. "When I'm with you, you belong to me," said his young wife at the time. "Once you go onstage, you belong to everybody else but me because you get lost in what you're doing. It's kind of like 'smile now and cry later.'" The phrase seemed like a perfect title to a song—and it was.

"As artists, we're always looking for those signature songs," Ozuna says. "You don't want to be an artist and have one or two hits and have people say, 'Well, who was that guy?'"

Years ago, Big Crown's Danny Akalepse was intrigued by the horns and Ozuna's subtly smoky vocals on "Should I Take You Home." The label courted the legend and finally signed Ozuna, gaining access to decades of songs spanning oldies, Tejano, Christmas, gospel and country genres. "They can't believe how much material we have," Ozuna says of Key-Loc Records, his longtime label.

Ozuna remains an established act in the Southwest with El Paso, Texas, as his longtime commercial capital, even after legendary radio personality Steve Crosno, who helped popularize his music, passed away a decade ago.

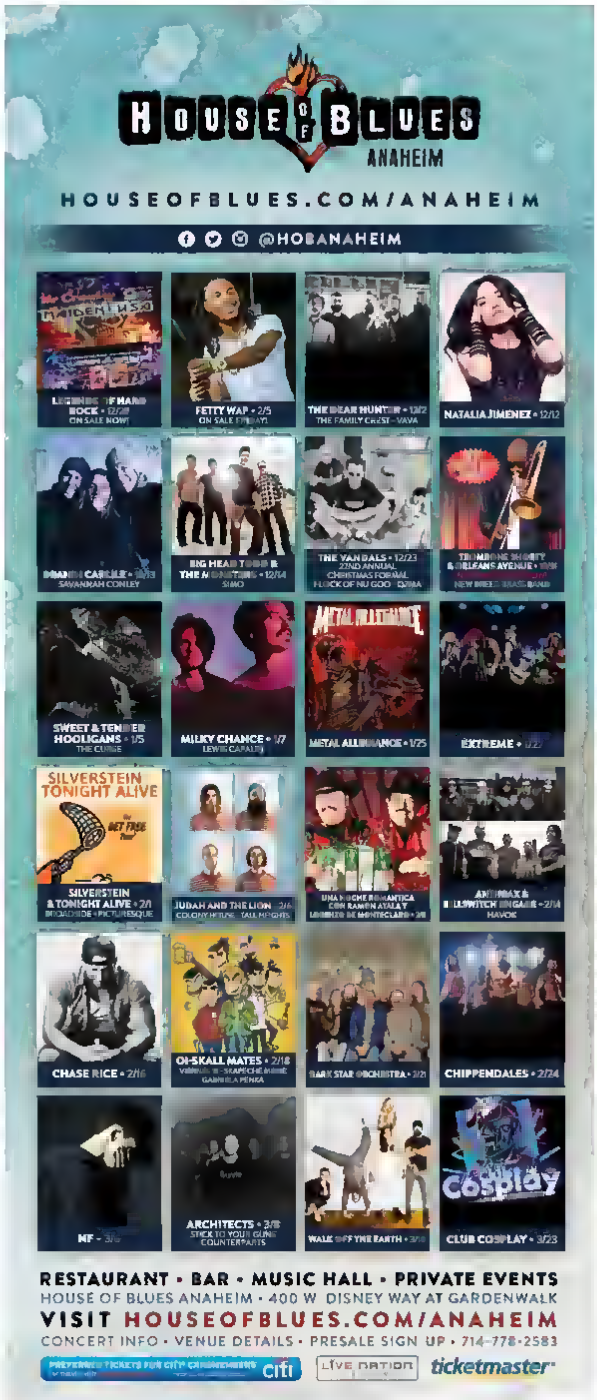
This weekend, he performs in Anaheim at the invitation of Art Laboe, another living legend on the airwaves, for his annual Chicano Soul Legends concert. "In his mind, Laboe thinks he's 25 or 30 years old!" Ozuna says. "It's really energizing every time we're around him."

Though Big Crown wants to take Ozuna beyond his comfort zone and to new audiences, the 74-year-old singer remains confident in his path. "Your hit songs will do that for you," Ozuna says. "We've added our little grain of sand to the beach."

GSANROMAN@OCWEEKLY.COM

**SUNNY OZUNA**

**performs with Malo, El Chicano, Thee Midniters and more at Chicano Soul Legends at the Honda Center, 2695 E. Katella Ave., Anaheim, (800) 745-3000, hondacenteranaheim.com. Sat., 7 p.m. $48-$138. All ages.**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UTAH IS STILL SCARED OF THEM

DEREK KREMINER

# The Used Cut Deep

## The band's new record is high on concept, low on production

BY JOSH CHELSER

If you're looking for a simple explanation of the Used's new record, *The Canyon*, you won't get it from lead singer Bert McCracken. For him, the group's seventh studio album is a high-concept novel set to music—and it comes from a place deeper than even the grandest of canyons.

"There's the idea of a canyon being the yin and yang of slow times during the blink of an eye that we have here on this planet," McCracken says. "I think it's really hard for humans to think about long amounts of time, like what it would take to carve a canyon with water."

Growing up near Provo Canyon in Utah influenced McCracken's lyrics. Not only can he recall heartwarming memories from his childhood, but he also remembers it as where a good friend committed suicide. "[It was] the same canyon where I found freedom from the beliefs that I was indoctrinated with growing up and really discovered music and lyrics," he says.

With the first half of the record documenting McCracken's late friend's story and the rest covering the songwriter's reflections, *The Canyon* is an exercise in healing as well as storytelling. But with all of the complexity behind the tracks, the process of creating the record itself was actually far simpler than many of the other albums in the Used's catalog. Though it's a progression for them both musically and thematically, McCracken says he was excited to go back to how things were done before the digital age. "It's a nice feeling to know that we've followed our passions and stayed true to what we believe is the artistry in these words and vibrations," he says. "Modern music has all followed this similar-sounding idea, and I think what's becoming popular now is to let the art speak for itself and no longer use the computer to manipulate the expression of the art."

The Used recently kicked off a nationwide tour in LA, and they continue through Southern California with a stop at the Observatory on Monday. Though this visit is a solo show, McCracken recalls their previous SoCal stop, when they were joined by post-hardcore icons Glassjaw. "When I think back to when music was most exciting in my life . . . I remember seeing Glassjaw live during our first Warped Tour—and before that—and just seeing how explosive live music was for the first time since I'd actually been a part of it," McCracken says. "I just remember that tormented anxiety of excitement, and I think that still has a place in music."

The somewhat-LA-based, high-volume, theatrical rockers are excited to crank out their latest tunes the way they were meant to be performed: live and for an excited crowd. "The Used have always been a great live band, and we always think of a show as an opportunity to live our lives to the fullest for that night," McCracken says. "With this record, not only are you hearing the songs as we recorded them in the studio, but you're hearing them with an added bonus of all the extra emotion that comes from the crowd. It's an exciting experience for everybody."

**THE USED**
**perform at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. Mon., 8 p.m. $36. All ages.**

COURTESY OF MAC MCGARVEY

## New Hut History

The Doll Hut didn't need a larger history. For decades, most locals in the music scene were perfectly fine with the legendary status it had achieved during beer-soaked nights in the 1980s and '90s, when future punk-rock superstars loaded their own gear and played shows to only 50 people. It's hard to imagine current owner Mac McGarvey topping that legacy inside those walls.

But nobody ever said he couldn't try to do it in the building next door.

Over the past two months, McGarvey and his business partners, Freddy and Phillip Al-Hajj (better known as Mediterranean metal band Clepto), have created a full-service rehearsal-and-recording studio inside the husk of an old tile factory that butts up against the back wall of the legendary punk-rock roadhouse.

The three business partners are contributing to the legacy of a venue that, in part, made them who they are today. McGarvey started at the club as a bouncer, and Clepto are a group of Lebanese immigrants who played their first U.S. gigs at the Hut before running their own underground venue, Olysis in LA. All say they've had the idea of expanding the venue for years now. "It's like everything under one cul-de-sac," McGarvey says with a wry grin. "You can record your album, practice your songs, play live. All I have to do is take over the storage business, and I'll have the whole block."

Beyond a roll-up metal door is a bare-bones front desk, and then you're in the studio: a stark contrast to the sticker-slathered surroundings of the bar next door. The floors are covered with pristine tile (remnants of the building's former life), and the virgin walls are unblemished by band logos ... for now. To be fair, the business hasn't been open long. Inside each room is a mix of standard practice gear and unexpected gems such as an old-school Wurlitzer and a recording booth with soundproof glass that will be the heartbeat of the building. The different vibes in each room, plus the recording aspect, are enough to make this place a diamond in the rough.

"We know as musicians what bands need when they're recording or stopping in to rehearse or touring through," Freddy Al-Hajj says. "Being in the other side now, we're happy to create a place for bands to record and even crash if they need to. We've learned by doing it, and now we're giving back exactly what we needed back then."

Who knows, the Doll Hut's position as a historical landmark might be even more solidified if this little studio turns into a mini Motown for OC's local punks.

As McGarvey fills it with bands who rent rooms by the month and by the day, he has started planning festival shows in the parking lot that will distinguish the studio as a one-stop shop, even in a saturated market. "We've had a lot of help from musicians in the community who are very interested in having us do this," McGarvey says. "I've had people come through who I respect that've said we have something good going on."

For the members of Clepto, who met the landlord of the building after their van broke down (again) in the Doll Hut parking lot after a show, convincing him to sell it to them was more than an honor. "It's been very surreal going from being broken down in the parking lot, and now we're in the building next to it, working to make the name bigger," Freddy says. "It's pretty awesome the way it turned out."

NJACKSON@OCWEEKLY.COM

## LocalsOnly

» NATE JACKSON

**Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to Locals Only, *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708. Or email your link to localsonly@ocweekly.com.**

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# concert guide»

## THIS WEEK

### FRIDAY

**FIGHT CLUB LBC.** 9 p.m. $5. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-8170; queseralb.wix.com.

**FRIDAY NIGHT LIVE MUSIC AT THE DEN** 9 p.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-4840; gypsyden.com

**JIM FISH JAZZTET** 8 p.m., free. Portfolio Coffee House, 2300 Fourth St., Long Beach. (562) 434-2486; portfoliocoffeehouse.com.

**LIVE JAZZ AND R&B.** 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

**LIVE MUSIC AND LATE-NIGHT HAPPY HOUR.** 10 p.m., free. El Mercado Modern Cuisine, 301 N. Spurgeon St., Santa Ana. (714) 338-2446; mercadomodern.com.

**PROOF BAR RESIDENT DJS.** 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-2660; proofbar.com.

**RITUAL.** EDM DJs. 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com

**RON ROBAYASHI** 10 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach. (949) 721-1222, baysiderestaurant.com.

**SEGA GENECIDE.** 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944; lacaverestaurant.com.

**SMASH FRIDAYS.** 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 468-1879; facebook.com/ContinentalRoom.

**SPINORIFF.** 8 p.m. free. Holiday, 719 W. 19th St., Costa Mesa. (949) 536-4389; holidaycm.com.

**SPORTS.** 9 p.m., $13. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714) 957-0600; constellationroom.com.

### SATURDAY

**RUMP 'N GRIND.** 9 p.m. $5. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-6170; queseralb.wix.com.

**THE GEAR HUNTER.** 7 p.m. $25. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, (714) 778-2583; houseofblues.com/anaheim

**ELI-MAC** 7 p.m., $15. The Parish at House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. houseofblues.com/anaheim.

**EPIC SATURDAYS.** 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879, facebook.com/ContinentalRoom.

**THE FRIGHTS, HOCKEY DAD, VUNDABAR.** 6 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com

**HIP-HOP HOORAY.** 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com

**KJAZZ CHAMPAGNE BRUNCH CRUISE.** noon, $68.95. Hornblower Cruises and Events, 2431 W. Coast Hwy., Ste. 101, Newport Beach. (888) 467-6256

**LIVE JAZZ AND R&B.** 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

**LIVE MUSIC AND LATE-NIGHT HAPPY HOUR.** 10 p.m. free. El Mercado Modern Cuisine, 301 N. Spurgeon St., Santa Ana, (714) 338-2446; mercadomodern.com

**PROOF BAR RESIDENT DJS.** 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-2660; proofbar.com

**ROCK OUT WITH KXMAS THIS HOLIDAY SEASON** 7 p.m., $29-$295. Irvine Bowl Park, 650 Laguna Canyon Rd., Laguna Beach. (949) 494-1145.

### SUNDAY

**ANGELINA'S BOUNCE PRESENTS BRUNCH & BEATS** 11 a.m. Angelina's Pizzeria, 8573 Irvine Center Dr., Irvine. (949) 536-5200

**APOLLO BEBOP BOTTOMLESS BRUNCH.** 8 a.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-4840; gypsyden.com

**BANDA SUNDAYS.** 8 p.m., free before 10:30 p.m. Sevilla Night Club, 140 Pine Ave., Long Beach. (562) 243-3015; sevillanightclub.com.

**FULLY FULLWOOD REGGAE SUNDAYS** 3 p.m., $5. Den the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach. (562) 592-1321; denbeachcomber.com.

**KJAZZ CHAMPAGNE BRUNCH CRUISE.** noon, $68.95. Hornblower Cruises and Events, 2431 W. Coast Hwy., Ste. 101, Newport Beach. (888) 467-6256.

**PRAYERS.** 7 p.m., $15. The Parish at House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. houseofblues.com/anaheim.

**SLOTHRUST** 8 p.m., $15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

**SUNDAY BLUES.** 4 p.m., free. Mularkey's Grill & Irish Pub, 164 N. Marina Dr., Long Beach. (562) 598-9431.

### MONDAY

**COUNTRY DANCIN' WITH OJ PATRICK.** 6:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano. (949) 493-3188; swallowsinn.com.

**DJ TOROSAROS.** 10 p.m. free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com.

**DOUG LACY ON THE PIANO.** 8 p.m. free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 776-5200; rhjazzkitchen.com.

**MIYA FOLICK.** 8 p.m., $12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

**NE ORLIVISCARIS.** 8 p.m. $12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

**THE USED.** 8 p.m., $36. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

### TUESDAY

**ALEX'S BAR KARAOKE.** 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8292; alexsbar.com

**21ST ANNUAL CHRISTMAS FANTASIA.** 8 p.m., $25-$55. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa. (714) 556-2787; scfta.org

**WHEELER WALKER JR.** 8 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

### WEDNESDAY

**OERER ROROEAUX BAND.** 8 p.m., free. Original Mike's, 100 S. Main St., Santa Ana. (714) 550-7764; originalmikes.com

**KITSCH OUT THE JAMS.** 9 p.m. free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com

**LIVE BAND KARAOKE.** 7 p.m., free. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583; houseofblues.com/anaheim

**MODERN DISCO AMBASSADORS.** 10 p.m. $5. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944, lacaverestaurant.com

### THURSDAY, DEC. 7

**ANGUS & JULIA STONE.** 8 p.m. $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

**BACK CATALOG.** 9 p.m. free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com.

**DOUG LACY ON THE PIANO.** 8 p.m. free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 776-5200; rhjazzkitchen.com

**LIVE JAZZ AND R&B.** 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach (949) 715-7777; mozambiqueoc.com.

**ONE BE LO.** 11 p.m., $10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com

## UPCOMING

### DECEMBER

**THE AGGROLITES.** Dec. 22, $18. Constellation Room at the Observatory

**BONE THUGS-N-HARMONY WITH MACK 10 & WC.** Dec. 22. $25. The Observatory

**SCARFACE.** Dec. 23, $20-$35. Gaslamp Restaurant & Bar

**THIRD EYE BLIND, PEDRO THE LION, EMO NIGHT BROOKLYN.** Dec. 31. $49-$150. The Observatory

# Devastation

**I'm a straight man in a live-in relationship with a beautiful woman. There are no sparks in bed, and it's been more than a year since we've had sex. She says, "I'm sorry, but I'm just not interested." Sometimes she asks me if I'm disappointed, and I say something like "I'm fine." And she says, "Maybe someday. But the important thing is we love each other, right?" Before my last birthday, she asked me what I wanted as a gift. I replied "A soapy handjob." That would've been the most action I'd had all year. But when my birthday rolled around, all I got was a speech about how she loved me but we were not in love with me. My question: In 2017, how does a straight man make it clear to the woman he's with that sex is important to him without coming across as threatening? If I told her I'd leave her unless our sex life improved—and I have certainly thought about this—she'd probably "put out" to save our relationship. She has abandonment issues, and I fear she would be devastated if I left her. I only want to have sex with someone who wants to have sex with me, not someone I've coerced. What do I do? I love her, but a sexless relationship isn't what I want or signed up for.**

***Sexless Over A Perplexing Year***

There's being sensitive to coming across as threatening and wanting to avoid even unintentional coercion and being cognizant of the ways women are socialized to defer to men and the ways men are socialized to feel entitled to women's bodies. SOAPY, and then there's being a fucking doormat. She isn't in love with you—*she told you so herself*—and she's never gonna fuck you or soap you up to get you off. If you don't want her putting out to keep you—if you don't want her to fuck you under duress—then don't give her the option. That means ending the relationship. SOAPY not entering into negotiations about the terms for remaining in the relationship. ("1. Tell me you're in love with me, even if it's a lie. 2. A sad, soapy handjob once a year on my birthday.—")

There's nothing unreasonable about wanting a romantic relationship that's both loving and fully sexual, SOAPY, and a man can put his wants on the table without pounding said table with his dick. Your girlfriend's issue may be a mystery—maybe it's her (she's incapable of being in a loving and fully sexual relationship), maybe it's you (you never turned her on, or you did something that murdered her libido)—but you're not obligated to stay in an unsatisfactory relationship indefinitely because your girlfriend will be devastated if you leave.

Also, devastation is a two-way street. If you dump her, SOAPY, her devastation will be immediate, like the impact of an earthquake or a hurricane. But if you stay, you'll be the one devastated—but your devastation will be gradual, taking years, like the erosion of coastlines or the destruction of our democracy. The destruction of your self-esteem and sense of sexual self-worth could take a decade or more. SOAPY, but it is already underway. She's a lot likelier to get over the devastation she'll feel if you leave—being dumped is a common experience that most people bounce back from—than you are to get over the devastation you'll experience if you stay.

Your gonads/self-respect/preservation instincts are in that apartment somewhere. Get 'em and go.

**A man impregnated me about a month ago our relationship. He is adamantly against having the kid, as it's too soon. I really don't want to have an abortion—I have religious and moral beliefs against it. He states that since one parent doesn't want the kid, I am wrong for even considering keeping it. Am I wrong? We're both around 30, and this is my first pregnancy. Do I have the right to continue with the pregnancy? I feel like we'd be great parents. He's already left me because I wouldn't make a decision within a week. It's tearing us apart.**

***Opposing Opinions On Pregnancy Situation***

## SavageLove

» DAN SAVAGE

I'm going to sidestep the whole no-abortions-for-religious-and-moral-reasons-but-pleasantail-sex-is-not-a-problem issue. This pregnancy isn't tearing you apart, OOOPS. *It tore* you apart. He already ended things—he left you—which was a shitty thing to do, perhaps, but within his rights. It is absolutely within your rights to continue with the pregnancy. It's your body, it's your decision. And while he will be on the hook for this kid financially if you decide to have it, no one can force him to do the work/experience the joy/clean up the vomit that comes with actually fathering this child. I'm sorry you're in this position, and here's hoping you have the love and support you need to raise a kid if you decide to keep the baby, and here's hoping he comes around.

**I'm a straight woman who just started fucking a hot, younger male co-worker. The sexual tension between us was out of control until we stayed late one night and screwed on my desk. Since that night, we've hooked up a few more times. We grope each other in the office daily, as the "fear" of getting caught is a real turn-on for me. The problem—there always is one—is that he has a live-in girlfriend. He told me they are in an open relationship, so being with me isn't cheating. As per their arrangement, he won't tell her about me, but if she finds out, he won't lie. How do I know if he's telling me the truth or if he's saying these things so I'll keep sleeping with him? She comes to work events with him, and I feel guilty because she is sweet and obviously adores him. Also, being co-workers adds another layer of issues. I am a well-liked employee who people consider very professional. He is new to the company and is a bit of a scatterbrain. The sex is amazing in part because he's too immature for me to consider romantically. I'd love to keep seeing him for sex, but I don't want to help him hurt someone else. Can I fuck him guilt-free?**

***Not A Heartbreak Helper***

**P.S. I've already caught him in some minor lies. For instance, he said one of the rules of the open relationship is no sex in their apartment. Guess where we last fucked?**

If the genders were reversed here—if you were an older, more powerful man fucking a "hot, younger" female co-worker—I'd have to find you and set you on fire or something. Because even before we get to the is-he-or-isn't-he (in an open relationship) issue, the power imbalance makes this *not okay*. Or it does to some/many/most. But I'm going to let those who object to co-workers fucking—unless both are partners in the firm with equal tenure, power and salaries—debate that issue in the comments thread while I address the issue you asked me to address: Can you know for sure whether he's practicing ENM, a.k.a. ethical non-monogamy.

Short answer: No, you can't—and the signs don't look good. I was making notes as I read your letter, NAHH, and wrote, "Has he lied to you about anything?" before I got to your postscript. While some couples have OADT agreements—outside sex is allowed, but they "don't ask, don't tell"—the OADT thing makes it hard for their third's (or fourth's or fifth's) to verify that the relationship is actually open and they aren't a party to cheating. So you have to trust the person you're fucking—and if they've given you reason not to trust them (like lying about other stuff) and/or demonstrated that they aren't honoring the other rules of their supposedly open relationship (like fucking in the apartment they share), well, then they've demonstrated their fundamental untrustworthiness. Basically, NAHH if he's lying to her, then he's probably lying to you, too.

So you can fuck him—but not without guilt.

*On the Lovecast (savagelovecast.com), Dan chats with Google powerhouse Blaise Agüera y Arcas. Contact Dan via email at mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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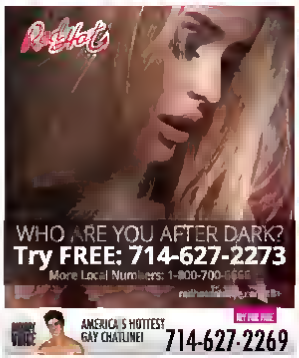

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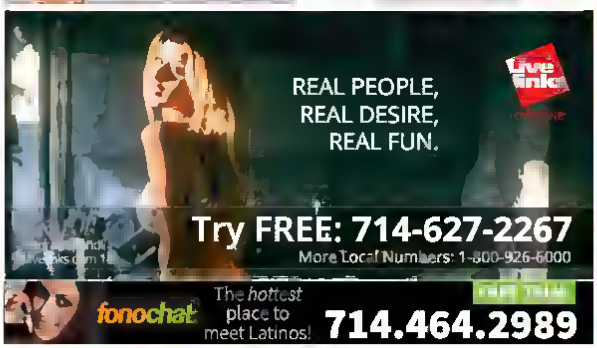

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## Employment

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Software Engineer II La Palma, CA! Develop, redesign software applications and programs for e-commerce platforms. Master's in Computer/Electronics Engineering or related. Resume to: Candidate Inc. 4 Centerpointe Dr #330 La Palma, CA 90623

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Accounting Clerk. Compute, classify, record accounting data into ledger. Req'd: Bachelor's in Bus. Admin, Accounting or related. Mail Resume: Core Pro Advisor, 6281 Beach Blvd., Suite 305, Buena Park, CA 90621

Acupuncturist (Anaheim, CA) Diagnose patient's condition based on symptoms & medical history to formulate effective oriental medicine treatments. Insert very fine needles into acupuncture points on body surface / maintain related care. Apply herbal treatment, acupressure & other therapy for patient's specific needs such as back, neck, shoulder, knee pains, head aches etc. 40hrs/wk, Master's in Acupuncture or Oriental Medicine, Acupuncture License in CA req'd. Resume to Unity Acupuncture Health Clinic Attn: In Chul Song, 5557 E Santa Ana Canyon Rd #207, Anaheim, CA 92807

**Computer Programmer** 2 yrs wk exp req'd. Send resumes to: Nodus Technologies Inc., 2096 S State College Blvd #250 Anaheim CA 92806. Attn: S Tsao

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## Employment

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**Market Research Analyst:** Conduct market research to identify potential markets. Req'd: Bachelor's in Bus. Admin. Econ or related. Mail Resume: Game Cafe Services Inc. 7152 Dupont Dr. Ste 280 Irvine, CA 92612

**Solar PV Designer:** Design & manage Solar Photovoltaic systems. Req'd: BE/MS in Electrical Engr or Nanomaterials Engr. Mail resume: Wegen Solar Inc. 1511 E Orangethorpe Ave. #6 Fullerton, CA 92831

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## Employment

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Sr. Business Analyst (Irvine, CA). This position requires 70% domestic travel to clients locations across the US. Travel reimbursement including mileage and/or airfare/hotel, etc.) Perform requirements gathering, GAP analysis to map customer's requirements to Salesforce. Document future state business process. Email resume ref-erencing job code #SRA to UC Innovation, Inc. at jobs@ucinnovation.com

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Sr. Financial Analyst. F/T Min Master Degree in Finance or related, Job & Interview in Santa Ana, CA. Mail Resume To: Al Capitano Repair Inc. 2748 South Grand Ave. Santa Ana, CA 92705

**Pacific Quality Packaging Corp** seeks Process Engineer Mstr in Engrn req'd. Implement quality processes, resolve production problems. Work site: Brea, CA. Mail resumes to: 960 Neptune Avenue, Brea, CA 92821

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## Employment

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Senior SAP Solution Developer sought by Applied Medical Resources Corporation, a medical device dvlpr & mfctr (design/dvlp) responsible for full life cycle implmtn of Web DynproA (RAP). Bach's deg in Comp Sci, Mgmt Info Systems or related IT field or related w/ 5 yrs exp. Job loc: Rancho Santa Margarita, CA. E-mail resume to SAPCAREER@appliedmedical.com

**Computer Systems Engineer** (Tustin, CA) Design and develop operational support systems for computer systems. Bachelor's in Computer/Software Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin, CA 92780

Sales Representative (Anaheim, CA) Sell heavy duty electrical equipment by negotiating prices and terms. MBA related req'd. Resume to: E-Solution Inc. 4091 E La Palma Ave #J, Anaheim, CA 92807

Systems Engineer. Design and develop software applications for municipalities, solve complex applications problems, and system administration issues. Perform systems management and integration functions. BA+5yrs Exp. Job & Resume: Maintstar 28 Hammond #D, Irvine, CA 92618

Technical Account Manager (Anaheim, CA) Provid technical guidance & support to resolv technol issues. Req: BS in Natural Product Chem, Biochem, Biotech, or Agriculture Engr + 2 yrs exp in job offrd. Req skills & knowledg in Food engg CAPA, HPLC/HPTLC, FTIR, GC Micro Testing, SOPs, Project mgmt. It is sales. Req 35% travel to unanticipated client locs in USA. Send res w/ code GI0001 to Mr. Jaiharib 1 Chapin Rd, Unit 1, Pine Brook, NJ 07058

**CH2M Hill Inc.,** Geotechnical Engineer. Santa Ana, CA. Geotechnical engg. Include planning & site characterization, design of facilities, & construction inspection. Mail resumes to: Shelly Saitta CH2M HILL, 9191 S. Jamaica St. Englewood, CO 80112 Job ID: 17-CA2102.

Marine Engineer (Anaheim, CA) Perform marine engineering services for ships and vessels. Bachelor's in Industrial/Marine Engineering. Resume to: Kommarine Services, LLC, 312 W Summerfield Cir Anaheim, CA 92802

**Simulation Engineer** 3 yrs wk exp req'd. Send resumes to: Ron Reality, Inc., 39 Parker Irvine, CA 92618, Attn: M. Johansson.

## Employment

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Ernesson Inc. Construction Manager, Irvine, CA, accountable for all Civil Works & financial control on scheduling, SP/ASP and Quality Management on assigned projects. Mail resume to Ernesson Inc. 8500 Legacy Dr. #1-C12, Plano, TX 75024. Job # 17-CA-5273

IT Project Manager (Tustin, CA) Plan, initiate, and manage information technology projects. Bachelor's in Computer/Electronics Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin, CA 92780

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HEALTH SCIENCES ASSISTANT/CLINICAL PROFESSOR/GENETIC COUNSELOR sought by University of California, Irvine in Irvine, CA.

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Send resume to: Joan Madden, Univ. of California Irvine, 333 The City Blvd West, Ste 500, Orange, CA 92868

Pacific Life Insurance Co. has the following job openings: Senior Actuarial Analyst in Aliso Viejo, CA (Ref #7005B) Actuarial Analyst in Newport Beach, CA (Ref #7004) Send resume to: employment-vb@pacificlife.com referencing Ref # EOE

## 525 Legal Services

En la Suprema Corte de el Condado de Orange, estado de California numero de demanda 16D0082273. Kim Christine Minawik, Demandante en contra de Bang, Sang Hoon. Demandado por orden de servicio de publicacion del 13 de Diciembre 2016 esta aqui notificado que el 26 de Septiembre 2016, Christine Minawik puso una demanda de divorcio. Esta usted requerido a presentarse con la Suprema Corte y contactar al abogado de la demandante, Gary J. Kim con direccion en 13731 Wilshire Boulevard, Suite 502 Los Angeles CA 90010 y responder en 60 dias desde que se publica la orden.

IN THE SUPERIOR COURT OF ORANGE COUNTY STATE OF CALIFORNIA FILE NO. 16D0082273. Kim Christine Minawik, Plaintiff: v. Bang Sang Hoon, Defendant. By order for service by publication date: Dec 19, 2016 you are hereby notified that on Sep 26, 2016 Christine Minawik, filed lawsuit against you for Divorce (Nullity). You are required to file with the clerk of the Superior Court, and serve upon the plaintiff's attorney GARY J. KIM whose address is 3731 Wilshire Boulevard, Suite 502 Los Angeles CA 90010 an answer within sixty (60) days of the date of the order for publication.

## Employment

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mary prankster»

# Take Me to the Big Top

## Running away with Circus Vargas

BY MARY CARREON

HOLD ME CLOSER, TINY DANCER

WEDNESDAY NOR

My life has always been something of a traveling circus. In middle and high school, I was pegged as the class clown—although I preferred to think of myself as a *jester* because I loved **Shakespeare**—which got me into trouble a lot, even when I wasn't actually sassing around. My best friend has always been deathly afraid of clowns, so I used to torment her with pictures of **Stephen King**'s **It** whenever the opportunity arose. And when I went to **Burning Man** in 2015, the theme was "carnival of mirrors," prompting people to dress in the wildest circus attire I've ever seen.

But that bizarre spectacle was actually the closest I'd ever been to a real circus until **Circus Vargas** posted up in **San Pedro** last month. My parents never took me to the big top while I was growing up, probably because they knew I'd try to run away with the trapeze team.

The largest traveling circus in America now that the **Ringling Bros.** left the business, Circus Vargas doesn't use any animals in its acts! HOORAY! Wild animals just aren't meant to parade around a ring for the sake of human entertainment—just ask **Roy Horn** (from **Siegfried and Roy**), who was attacked in 2003 by white tiger **Mantecore**, or **Oleksiy Pinko**, the circus trainer who was brutally attacked by lions during a live performance in **Kiev** earlier this year. If I were a lion in a traveling circus, I'd probably attack my trainer, too. Who likes being bossed around?

A white-faced, red-nosed clown with poofy red hair who's likely a relative of **Ronald McDonald** greeted Circus Vargas attendees with balloons and a teeth-y ear-to-ear grin. A little boy with a magnificent bowl cut who looked no older than 4 stood right in front of him and poked him in the belly. The clown looked at him and said, "Well, hi there!"

The little boy's face went blank. Unsure of how to respond, he looked back at his mom, who was standing 3 feet behind him. "Say, 'Hi,' **Eric**!" she suggested.

Little Eric turned toward the clown again. "Can I has a balloon?" he asked, his finger in his mouth. The clown enthusiastically handed over a balloon, which sent little Eric pogo-ing back to his mom.

A child's electricity is unlike any other type of energy. It's genuine and pure—angelic, even—but also intense, rowdy and in-your-face. And the collective combustible energy of all the youth under the big top felt like a bubbling volcano. It reminded me what it was like to bounce off the walls. But it also made me feel old.

I felt pretty damn cool when I realized my seat was in the front row, the VIP section. A mother and her two children sat behind me. As soon as the lights went down, the girl screamed at an octave **Mariah Carey** probably couldn't hit, but in a screech that I previously thought only **Courtney Love** could produce. Her brother told her to stop, which prompted her to scream even more—and even louder. With his hands over his ears, he begged his mother to tell his sister to shut up, but she ignored them and shoveled popcorn into her mouth, which is what I would've done.

Hosting the steampunk-themed evening was **Steve Caveagna**, his hair spiked and bedazzled with glittery hair spray. His over-the-top, comedic charm caused the young girl behind me to resume screeching. I had to see what type of facial expression accompanied that noise. It was like the emoji with the heart eyes. Despite her spine-snapping shriek, she also resembled a unicorn, as she clasped a rainbow-flashing LED lightsaber.

Caveagna made the show interactive by going into the crowd, patting attendees on the head as he passed them and tapping people's opposite shoulders as he walked by, causing them to look the other way. He captivated the souls of the kids in the tent, and I'm serious when I say that every child (including myself) present wanted to be in the circus.

About 20 minutes into the show, **Patrick Marinelli** and **Josue Tabares Marinelli** were performing with three others a trampoline act that was similar to something you'd stumble upon out in **Deep Playa** at Burning Man. They were flipping and twisting and flopping and diving and doing tricks that made you question what we think we know about gravity and physics. Watching them not only made me dizzy, but it also quickly made me realize how much really fucking hard work there is in the circus.

As this was happening, a waft of alcohol assaulted my olfactory nerves. A girl sat down next to me, she was sipping from a water bottle filled with whiskey. I was sending her psychic messages to pass the bottle my way, but she was too wasted to receive them.

Immediately after the trampoline segment was done, one of the performers put on a jester hat and walked around the audience, offering glow-in-the-dark toys for people to purchase. You must literally wear many hats in order to be in the circus.

The other Caveagna brother, **Jones**, then came out and performed a sweet saxophone diddy while wearing a galactic orange blazer that glistened in a way that'd make a disco ball jealous. As he played, a group of steampunk queens, including **Mariella Quirega** and **Celeste Fernandez Rivera**, demonstrated an amazing amount of strength and flexibility that would floor even the most seasoned yogi. As soon as **Nicolette Fornasari** started flying on the trapeze like a fairy princess, she broke an emotional threshold in me, activating my water works.

As I was leaving, I saw little Eric standing by the exit with his mom. "I DON'T WANT IT TO BE OVER!" he said, sobbing, his balloon tied around his wrist.

His mother hugged him. "It's okay," she said. "We'll come back!"

I'm with you, Eric. I'm changing careers and joining the circus.

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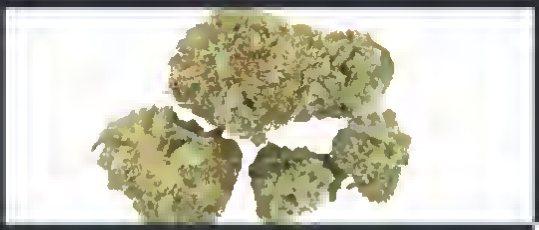

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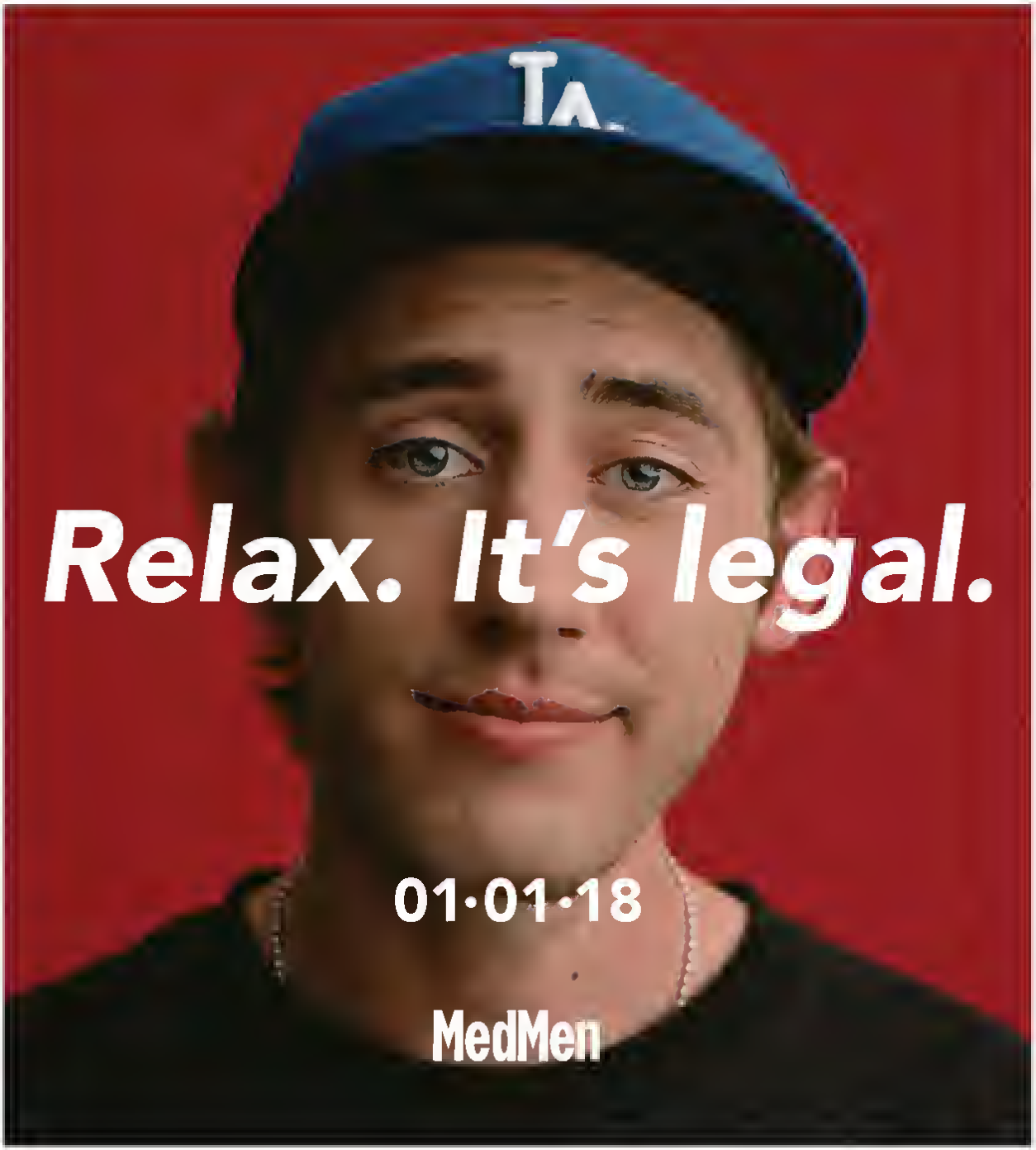
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